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ENCYCLOPAEDIA OF THE HINDU WORLD

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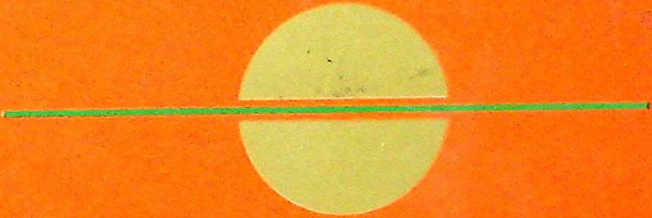

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ANGA RAM GARG
General Editor

Volume 3 Ar-Az

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गुरुकुल कांगड़ी विश्वविद्यालय
कृपया पुस्तक के ऊपर कोई निशान आदि
न लगायें।

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पुस्तक—वितरण की तिथि नीचे अंकित है। इस तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब से विलम्ब-दण्ड लगेगा।

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पुस्तकालय
गुरुकुल कांगड़ी विश्वविद्यालय

DR. GANGA RAM GARG

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Satyaṁ Brūyāt Priyaṁ Brūyāt, Na Brūyāt Satyamapriyam,
Priyaṁ Ca Nānṛtaṁ Brūyādeṣa Dharmaḥ Sanātanaḥ
— *Manu-smṛti (4.288).*

(Speak the Truth, Speak it Sweetly, Do Not Speak Unpleasant Truth.
Do not tell a lie even when pleasant. This is the Eternal Dharma).

To
SWAMI ANAND BODH SARASWATI

"The Blazing Torch of Arya Samaj"
&
President, Sarvadeshika Arya Pratinidhi Sabha
(International Aryan League)

By the same author

Concise Oxford Companion to Hindi Literature (1963)
A Guide to Keynes by Hansen (Hindi translation)
A History of World Civilization by J.E. Swain (Hindi tr.)
An Encyclopaedia of Indian Literature (1982)
World Perspectives on Swami Dayananda Saraswati (1984)
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PUBLISHER'S NOTE

It was in late seventies that I conceived the idea to publish an encyclopaedia on Hinduism which could cover the entire world of *Hindu Dharma*. The idea was scoffed at by the colleagues and critics who considered it impracticable to encompass in print multidimensions of the most ancient religion of the world. However, the idea stuck with me, took roots and after a decade it has now blossomed forth in the form of *Encyclopaedia of the Hindu World*. This was a venture of vast dimensions involving tremendous work, meticulous planning and efficient execution at all levels right from compilation to processing. This challenging assignment was offered to Dr. Ganga Ram Garg, a former Vice-Chancellor of Gurukul Kangri Vishwavidyalaya, a leading Indologist and a scholar of profound erudition. I am deeply grateful to him for accepting the work and executing the same in his usual meticulous style.

I will consider my efforts amply rewarded if the *Encyclopaedia* is found useful by scholars, research students and laymen. The readers are requested to send their views, comments and suggestions to make the forthcoming volumes of the *Encyclopaedia* better.

NAURANG RAI

Concept Publishing Company
A/15-16, Commercial Block, Mohan Garden
New Delhi 110059 (India)

TRANSLITERATION TABLE

ā	आ	ṅ	ङ
ī	ई	c	च्
u	उ	ch	छ्
ū	ऊ	ñ	ञ
ṛ	ऋ	ṇ	ण
e	ए	ṭ	ट्
ai	ऐ	ḍ	ड्
ṁ	अं	v	व्
ḥ	अः	ś	श्
		ṣ	ष्

Note : Names of foreign scholars are given by their surnames, while those of Indian scholars are given by their Christian names, excepting those, who are known by their surnames.

PREFACE

Concept announces the launching of its most ambitious and aspiring project: *Encyclopaedia of the Hindu World*, which is eventually to run into 40 volumes. An academic venture of vast dimensions, it is a comprehensive and all-embracing project and is the first in its line. As at present, its first three volumes covering the alphabet 'A' are coming out. All its volumes according to the alphabetical order are likely to be published by the end of the present century. The subject-wise independent volumes of the *Encyclopaedia* may then be taken in hand.

Every major religion of the world has produced at least one set of Encyclopaedia as a reference tool. But Hindus having about 700 million following and a hoary heritage going back to some 7,000 years and more sadly lacks such a comprehensive work. The present gigantic scheme is expected to fill in the gap by covering in details topics from the very beginning to the present times.

The Encyclopaedia embraces all the major subjects of the Hindu World, chief of them being:

1. Religion and Mythology, Deities, Sects and Cults, Sacred Writings, Languages and Literatures, Scholars and Foreign Indologists, Concepts and Terms, Culture and Civilisation.
2. Vedic Hymn-seers, Rishis, Mystics, Saints and Reformers, Kings and Statesmen, Leaders and Martyrs, History and Polity, Education and Ethics, Races and Tribes, Their Customs and Festivals, Movements and Institutions.
3. Fasts and Festivals, Customs and Rites, Social Observances, Sacred Plants and Trees, Birds and Animals.
4. Pilgrim Centres and Temples, Ancient Geographical Names and Historical and Archaeological Sites, Greater India.
5. Philosophy and Yoga, Erotics and Tantras, Arts and Architecture, Ayurveda and Sciences, Poetics, Dance and Music, Dress and Diet, etc.
6. Buddhism, Jainism, Zoroastrianism, etc.
7. Impact of Christianity and Islam and vice versa.
8. Non-Hindu Saints, Mystics, Reformers, Writers, Travellers, Martyrs, Freedom Fighters, Rulers, etc. who have left their mark on the Hindu mind.

When Shri Naurang Rai, of the *Concept* suggested in early 1982 (at the time of release of my 'Encyclopaedia of Indian Literature') that I should prepare the blue-print of a 100-volume *Hindu Encyclopaedia*, I did not take it seriously. In 1983 when I was preparing 'World Perspectives on Swami Dayananda Saraswati' on the occasion of Swamiji's Nirvan Centenary, I came across a remark of Swamiji which he made in Lucknow that he (Swamiji) did not want to cut himself off like the Brahmo Samaj from the Hindu (Arya) society but to reform it by remaining in it. At this

I felt elated that being an Arya Samajist I could write on the Hindu World and that no imputation was attached to it. I came to know of it that Dr. S. Radhakrishnan, Shri C. Rajagopalachari and Mahatma Gandhi have also written on Hinduism and they have provided it with a new meaning, orientation or dimension. Moreover, Encyclopaedias are the founts of broad-based knowledge; they are academic documents and are mainly reference tools. Besides this, Encyclopaedias of various religions can contribute to a comparative study of religions and thus help in the healthy development of integrated approach to religions. Having thus cleared myself of the mental reservations and incertitude, I gave my consent to the Publisher that I could go ahead with the Encyclopaedia. It took me some four years to make up my mind and thus came the end of 1985.

The first problem was of christening the Encyclopaedia. A title had been suggested as 'Encyclopaedia of Hinduism', but as the scope of the Encyclopaedia is quite vast and may not be covered by 'Hinduism' alone, I thought that the title *Encyclopaedia of the Hindu World* would better cover the contents and scope of the Encyclopaedia.

Then came the question of its preparation. I consulted scholars in India and abroad. Some scholars were of the view that the Encyclopaedia should be prepared in independent volumes covering a limited subject so that one could have easy access to the topics desired on one subject in one volume. Surely such an arrangement is feasible and may be taken up at a later stage. But since the Encyclopaedias the world over are in one alphabetical order, it was decided that in the first stage, *Encyclopaedia of the Hindu World* be prepared forming one alphabetical order.

In compiling articles, great many works have been consulted; some of them have been quoted where necessary. Material from some has been adapted. The number of such works is so large that the Bibliography, Index, etc. might form one full volume and such a volume generally comes at the end. I express my gratitude to the Authors and Publishers for the extensive use of their works.

There are certain specialised topics on which articles have been contributed by Indian and foreign scholars. Also an Advisory Board was formed, so that all the problems connected with the Encyclopaedia are discussed. The names of the members of the Advisory Board have been given in the beginning of the Encyclopaedia, while the names of the contributors have been mentioned at the end of their articles. I am grateful to the eminent scholars concerned.

The project: *Encyclopaedia of the Hindu World* is the first of its kind on such a large scale. While selecting the entries on the subjects mentioned above, it has been kept in mind that the entries are meant for the *Encyclopaedia of the Hindu World*. In such a task where more than a lac of entries are involved, it has been an arduous task of selection and de-selection and it is quite possible there may be a difference of opinion between two persons, but such an eventuality is always there. After consultation with the Advisory Board, certain entries have been deleted and certain added. As I am proceeding on an untrodden path, I am conscious of the pitfalls, but I hope I would be encouraged to go ahead with the preparation of other volumes. At the same time I welcome healthy criticism and it is the criticism that acts as a guide to the solitary pathfinder.

In the initial stages of the Project, Acharya Priya Vrat and Shri G.B.K. Hooja, I.A.S. (Retd.), both former Vice-Chancellors, Gurukula Kangri Vishwavidyalaya, Hardwar, have discussed the project thread-bare for hours together on numerous occasions. Shri Virendraji, former Chancellor, Gurukula Kangri Vishwavidyalaya and Shri Som Nath Marwah, former Visitor, have also provided me with occasional guidance. Shri R.C. Sharma, I.A.S. (Retd.), former Vice-Chancellor, Śri Subhāsh Vidyalaṅkar, present Vice Chancellor, Professor Ram Prasad Vedalaṅkar, Pro Vice-Chancellor and Dr. Virendra Arora, Registrar, have also provided me with facilities for the use of Library. Dr. J.S. Sengar, Director, Archaeological Museum, has offered me free use of Museum Library and its exhibits. Dr. Maan Singh, Professor and Head of the Department of Sanskrit, Kurukshetra University, has helped me in formulating the plan of the Project. His comments have been helpful in the initial stages as also when the manuscript was ready. Dr. Ram Nāth Vedalaṅkar, former Pro-Vice-Chancellor, Gurukula Kangri and ex-Dayananda Professor, Panjab University, has also offered his advice on many of the points on which I sought his guidance. Dr. Adya Prasad Mishra, Professor and Head of the Department of Sanskrit, Allahabad University, and later its Vice-Chancellor, has offered useful comments. Dr. Prabhakar Machwe, former Secretary, Sahitya Akademi, and Director, Bharatiya Sahitya Parishad, Calcutta has clarified a number of points on which I sought his advice. I am thankful to all of them.

Swami Chidananda Saraswati (Muniji), Parmarth Niketan, Rishikesh and Dr. K.L. Seshagiri Rao, Professor of Religious Studies, University of Virginia, U.S.A. have also been consulted from time to time, particularly when we met in India on several occasions. I also offer my thanks to them.

Rai Sahib Chaudhary Pratap Singh, Founder of Pratap Library (Karnal) and a number of other institutions, was very keen in the execution of this Project but alas he passed away before the bud could blossom into a flower. He was one of the noblest souls I have ever come across in life. May his soul rest in peace!

I have made ample use of the Central Secretariat Library, National Museum Library, Sahitya Akademi Library and the Gurukula Kangri Library; in the Sahitya Akademi Library, the Librarian, Shri K.C. Dutt and in the Gurukula Kangri Library, its Librarian, Dr. Jagdish Vidyalaṅkar have provided me with all the possible facilities. I have best wishes for them.

My eldest son, Dr. Ved Prakash Garg, M.Sc., Ph.D., M.Ed., Principal, Kendriya Vidyalaya, Ballygunge, Calcutta, has been instrumental in getting certain books from the National Library, Calcutta which I needed badly. He has also assisted me in the preparation of the Encyclopaedia. My second son, Dr. Surya Prakash Vidyalankar, M.A., Ph.D., D. Litt., Shambhu Dayal College, Ghaziabad has given me certain books from his collection as also from his College Library. Similarly, his wife Dr. Bina Garg, M.A., Ph.D., V.M.L. Post-graduate College, Ghaziabad, has brought books from her College Library. My youngest son, Dr. Satya Prakash, M.Sc., Ph.D. and his wife Shrimati Neeharika, M.A. have provided me with every convenience for the preparation of the press-copy. During the preparation of the volumes, my wife, Shrimati Shanti Garg, fell seriously ill and was admitted to a Nursing Home in Delhi for a long time. I also remained disturbed but she was carefully nursed by my first daughter-in-law Shrimati Indu Garg, M.A., my daughter, Usha Mittal, M.A. and my son-in-law Shri Subhash Chandra Mittal, M.Sc. and my daughter Uma Mahajan. I thank the Almighty that she has now greatly recovered. Shri Naurang Rai, the Publisher, also took personal interest in my wife's treatment. My grandchildren, Manaswini, Shweta, Abhivyakti, Rakhi, Tarun and Ayushman have been at my beck and call and I bless them.

Shri Naurang Raiji and his sons, Shri Ashok, Shri Arvind and Shri Alok also deserve heartfelt thanks for the expeditious printing and the execution of the first three volumes of the Encyclopaedia. Shri G.R. Hingorani read the manuscript and has made the manuscript still better. Warm thanks are due to the Press and the Proofreaders.

At the Arya Vanaprastha Ashram, Jwalapur (Hardwar) where I am Senior Vice-President, Shrimati Pushpa Monga, President of the Ashram, Mahatma Arya Bhikshu, and Shri M.L. Nagpal, both former Presidents and Mata Bhagwandeviji Goel, a pious lady, have provided me with conveniences so that I could pursue my studies uninterruptedly. Acharya Vidya Ratna, P.E.S. (Retd.) has also assisted me in many ways. I am beholden to all of them.

The late Shrimati Kamalā Devi, wife of Shri Naurang Rai, the Publisher, a pious lady as she was, wanted something to be done for Hindus. By piloting the project of the *Encyclopaedia of the Hindu World*, Shri Naurang Raiji is fulfilling her wish and dream.

The first three volumes of the Encyclopaedia were scheduled to be released on the auspicious occasion of Jawahar Lal Nehru Birth Centenary Year 1989 and the manuscript was given to the press in time, but as the Computer which was to print it, did not possess the desired diacritical marks, the printing has been delayed.

Finally, a word about the treatment of articles in the present multi-volume Encyclopaedia. The articles have been compiled on the lines of the generally accepted views in the scholarly world. But, wherever absolutely necessary, an explanatory note has been added.

Volume 1 carries a 90-page long Introduction.

GANGA RAM GARG
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II/20 Arya Vanaprastha Ashram
Jwalapur, Hardwar-249407, India
January 6, 1991

SELECT BIBLIOGRAPHY

The entire Bibliography is so large that it would form a good part of the last volume in the Series, but certain works have been frequently consulted and many of them have been extensively quoted. The books which have been the source of ample reference and study are the following:

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2. Hindu Dharmakośa — Raj Bali Pandey.
3. History of Dharmaśāstras — 5 vols. — P.V. Kane.
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19. Index to the Names in Mahabharata — S. Sorensen.
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    Vol. II — Tamil
    Vol. III — Assamese
    Vol. IV — Kannada
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    Vol. VI — Malayalam
    Vol. VII — Urdu
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43. Encyclopaedia of Asian Civilization — 10 volumes — Louis Frederic.
44. Satyārtha Prakāśa — Dayānanda Sarasvati.

Those works which have been extensively quoted are given in the List of Abbreviations; in many cases the abbreviations have not been given and their full names appear in the text. This has been done not to make the list inordinately long.

LIST OF ABBREVIATIONS

Ānanda Rām.	Ānanda Rāmāyaṇa.
Adbhut. Rām.	Adbhuta Rāmāyaṇa.
Adhyā. Rām.	Adhyātma Rāmāyaṇa.
Ādi.	Ādi-purāṇa.
ADLR	Abingdon Dictionary of Living Religions — Keith Crim.
Agni.	Agni-purāṇa.
Ai. Āra.	Aitreya Āraṇyaka.
Ai. Brā.	Aitareya-brāhamaṇa.
Ānanda Rām.	Ānanda Rāmāyaṇa.
Artha.	Arthaśāstra (Kauṭilya).
Āśva. Gṛ.	Āśvalāyana Gṛhyasūtra.
Āśva. Śrau.	Āśvalāyana Śrautasūtra.
Atharva.	Atharvaveda.
Bau. Dharma.	Baudhāyana Dharmasūtra.
Bau. Śrau.	Baudhāyana Śrautasūtra.
Bhāg.	Bhāgavata-purāṇa.
Bhavi.	Bhaviṣya-purāṇa.
	1. Brāhma. Brāhmaparva.
	2. Madhyma. Madhyamaparva.
	3. Prati. Pratisargaparva.
	4. Uttara. Uttaraparva.
Bhaviṣyo.	Bhaviṣyottara-purāṇa.
Bra. Sū	Brahma Sūtra.
Brahma.	Brahma-purāṇa.
Brahmāṇḍ.	Brahmāṇḍa-purāṇa.
	1. Prakriyāpāda.
	2. Anuṣangapāda.
	3. Upoddhātapāda.
	4. Upasaṁhārapāda.
Brahmavai.	Brahmavaivarta-purāṇa.
	1. Brahmakhaṇḍa.
	2. Prakṛtikhaṇḍa.
	3. Gaṇapatikhaṇḍa.
	4. Kṛṣṇajanma-khaṇḍa.
Bṛ. Upa.	Bṛhadāraṇyaka-upaniṣad.

Bṛhadde.	Bṛhaddevatā.
CDHM	A Classical Dictionary of Hindu Mythology — John Dowson.
CDI	A Classical Dictionary of India — John Garrett.
CDIP	A Concise Dictionary of Indian Philosophy — John Grimes.
Chā. Upa.	Chāndogya-upaniṣad.
CY	Cyclopaedia Yoga (vol. I). Yoga Institute, Santa Cruz, Bombay.
Devī Bhāg.	Devī Bhāgavata.
DH	Dictionary of Hinduism — Margaret & James Stutley.
DI	A Dictionary of Indology — 4 volumes — Roy & Gidwani.
DIPC	Dictionary of Indian Philosophical Concepts — B.N. Singh.
DOP	Dictionary of Oriental Philosophy, vols. I & II — Ruth Reyna.
DSP	A Dictionary of Sanskrit Poetics — Nagendra.
EI	Encyclopaedia Indica — Jagdish Saran Sharma.
EIC	Encyclopaedia of Indian Culture – 5 volumes — R.N. Saletore.
EIE	Encyclopaedia of Indian Erotics — Ram Kumar Rai.
EIL	Encyclopaedia of Indian Literature — Sahitya Akademi.
EPBP	Encyclopaedia of Puranic Beliefs and Practices — Dange.
EY	Encyclopaedia of Yoga — Ram Kumar Rai.
Geneśa.	Gaṇeśa-purāṇa.
Garg. Saṁ.	Garga Saṁhitā.
Garuḍ.	Garuḍa-purāṇa.
Gau. Gṛ.	Gautama Gṛhyasūtra.
Gau. Dharma.	Gautama Dharmasūtra.
GDAMI	The Geographical Dictionary of Ancient & Mediaeval India — Nundo Lal Dey.
Go. Brā.	Gopatha-brāhmaṇa.
HW	Hindu World — Benjamin Walker.
Ha. Vaṁ.	Harivaṁśa-purāṇa. 1. Harivaṁśaparva. 2. Viṣṇuparva. 3. Bhīṣmaparva.
Hemā. Vrata.	Hemādri Vratakhaṇḍa.
Īśa. Upa.	Īśa-upaniṣad.
Jai. Aśva.	Jaiminīya Aśvamedha.
Jai. Brā.	Jaiminīya-brāhmaṇa.
Jai. Gṛ.	Jaimini Gṛhyasūtra. 1. Purvārdha. 2. Uttarārdha.
Jai. Sū.	Jaimini-sūtra.
Jai. Upa. Brā.	Jaiminīya Upaniṣad Brāhmaṇa.
Kai. Upa.	Kaivalya-upaniṣad.
Kāli.	Kālikā-purāṇa.
Kaṭh. Saṁ.	Kaṭha Saṁhitā.
Kaṭh. Upa.	Kaṭha-upaniṣad.
Kau. Upa.	Kauṣītiki-upaniṣad.
Ken. Upa.	Kena-upaniṣad.

Kṛ. Vrata.	Kṛtyakalpataru, Vratakhaṇḍa.	
Kūrma.	Kūrma-purāṇa.	
Liṅg.	Liṅga-purāṇa.	
Mai. Saṁ.	Maitrāyaṇī-saṁhitā.	
Mai. Upa.	Maitrī-upaniṣad.	
Māṇḍu. Upa.	Māṇḍūkya-upaniṣad.	
Manu.	Manu-smṛti	
Mārk.	Mārkaṇḍeya-purāṇa.	
Matsya.	Matsya-purāṇa.	
Mb.	Mahābhārata; where there is Kuṁ, it shows the Mahābhārata published from Kumbhakoṇam or there is an indication from where it has been published. Generally, the references are from the Bhaṇḍārkarsaṁhitā. References in the Anuśāsana-parva are from the Chitraśālā Press edition.	
	1. Ādi.	Ādiparva.
	2. Sabhā.	Sabhāparva.
	3. Vana.	Vanaparva.
	4. Vi.	Virāṭaparva.
	5. Udyo.	Udyogaparva.
	6. Bhī.	Bhīṣmaparva.
	7. Dro.	Droṇaparva.
	8. Ka.	Karṇaparva.
	9. Śalya.	Śalyaparva.
	10. Sau.	Sauptikaparva.
	11. Stri.	Strīparva.
	12. Śānti.	Śāntiparva.
	13. Anu.	Anuśāsana-parva.
	14. Āśva.	Āsvamedhika-parva.
	15. Āśra.	Āśramavāsika-parva.
	16. Mau.	Mausalaparva.
	17. Mahā.	Mahāprasthānika-parva.
	18. Sva.	Svargārohana-parva.
Muṇḍ. Upa.	Muṇḍaka-upaniṣad.	
Nārā. Upa.	Nārāyaṇa-upaniṣad.	
Nārad.	Nārada-purāṇa (Bṛhat-Nāradīya Purāṇa).	
	1. Pūrvabhāga.	
	2. Uttarabhāga.	
Niru.	Nirukta.	
Nṛ.	Nṛsiṁha-purāṇa (Narasiṁha-purāṇa).	
Padma.	Padmapurāṇa.	
	1. Sṛ.	Sṛṣṭikhaṇḍa.
	2. Bhū.	Bhūmikhaṇḍa.
	3. Sva.	Svargakhaṇḍa.
	4. Bra.	Brahmakhaṇḍa.
	5. Pā.	Pātālakhaṇḍa.
	6. Utta.	Uttara-khaṇḍa.
	7. Kri.	Kriyāyogasārakhaṇḍa.

Pañca. Brā.	Pañcaviṁśa-brāhmaṇa.		
Pāras. Gṛ.	Pārasakara Gṛhya-sūtra.		
Pra. Upa.	Praśna-upaniṣad.		
Pys.	Pātañjala Yoga-sūtra.		
Rām.	Rāmāyaṇa (Vālmīki).		
	1.	Bā.	Bālakaṇḍa.
	2.	Ayo.	Ayodhyākāṇḍa.
	3.	Ara.	Araṇyakāṇḍa.
	4.	Kiṣ.	Kiṣkindhākāṇḍa.
	5.	Sun.	Sundarakāṇḍa.
	6.	Yu.	Yuddhakāṇḍa.
	7.	Utta.	Uttarakāṇḍa.
Ṛg.	Ṛgveda.		
Śa. Brā.	Śatapatha-brāhamaṇa.		
Sām.	Sāmaveda.		
Sāmba.	Sāmba-purāṇa.		
Sāṅ. Āra.	Sāṅkhāyana-ārāṇyaka.		
Sāṅ. Brā.	Sāṅkhyāyana-brāhmaṇa.		
Sāṅ. Gṛ.	Sāṅkhyāyana-gṛhyasūtra.		
Sāṅ. Śrau.	Sāṅkhyāyana-śrautasūtra.		
Satya. Gṛ.	Satyāṣāḍha-gṛhyasūtra.		
Satya. Śrau.	Satyāṣāḍdha-śrautasūtra.		
Ṣaḍ. Brā.	Ṣaḍviṁśa-brāhmaṇa.		
Śiva.	Śivapurāṇa.		
	1.	Vidyā.	Vidyeśvara-saṁhitā.
	2.	Rudra.	Rudra-saṁhitā.
		Sṛ.	Sṛṣṭikhaṇḍa.
		Sa.	Satikhaṇḍa.
		Pā.	Pārvatīkhaṇḍa.
		Ku.	Kumārakhaṇḍa.
		Yu.	Yuddhakhaṇḍa.
	3.	Śata.	Śatarudra-saṁhitā.
	4.	Koṭi.	Koṭirudra-saṁhitā.
	5.	Umā.	Umā-saṁhītā.
		1.	Pūrvakhaṇḍa.
		2.	Uttarakhaṇḍa.
	6.	Kai.	Kailāsa-saṁhitā.
	7.	Vā.	Vāyavīya-saṁhitā.
Skand.	Skanda-purāṇa.		
	1.	Māheśvarakhaṇḍa.	
		1.	Kedārakhaṇḍa.
		2.	Kaumārikākhaṇḍa
		3.	Aruṇācala-māhātmya.
			1. Pūrvārdha.
			2. Uttarārdha.

2. Vaiṣṇavakhaṇḍa.
    1. Venkaṭacalā-māhātmya.
    2. Puruṣottama (Jagannātha) Kṣetra-māhātmya.
    3. Badarikāsrama-māhātmya.
    4. Kārtika-māsa-māhātmya.
    5. Mārgaśirṣa-māsa-māhātmya.
    6. Bhāgavata-māhātmya.
    7. Vaiśākha-māsa-māhātmya.
    8. Ayodhyā-māhātmya.
    9. Vāsudeva-māhātmya.

3. Brahmakhaṇḍa.
    1. Setumāhātmya.
    2. Dharmāraṇya-khaṇḍa
    3. Brahmottara-khaṇḍa.

4. Kāśikhaṇḍa.
    1. Pūrvakhaṇḍa.
    2. Uttarārdha.

5. Āvantyakhaṇḍa.
    1. Avantīkṣetra-māhātmya.
    2. Caturaśītilinga-māhātmya.
    3. Revākhaṇḍa.

6. Nāgarakhaṇḍa.

7. Prabhāsa-khaṇḍa.
    1. Prabhāsakṣetra-māhātmya.
    2. Vastrāpathakṣetra-māhātmya.
    3. Arbudācala-māhātmya.
    4. Dvārakā-māhātmya.

Śu. Prā.	Śuklayajurveda Prātiśākhya.
Śvet. Upa.	Śvetāśvatara-upaniṣad.

Tai. Āra.	Taittirīya-āraṇyaka.
Tai. Brā.	Taittirīya-brāhmaṇa.
Tai. Saṁ.	Taittirīya-saṁhitā.
Tai. Prā.	Taittirīya Prātiśākhya.
Tai. Upa.	Taittirīya-upaniṣad.
Vāja. Saṁ.	Vājasaneyī-saṁhitā.
Vaṁ. Brā.	Vaṁśa-brāhmaṇa.
Vāman.	Vāmana-purāṇa.
Varāh.	Varāha-purāṇa.
Vāyu.	Vāyu-purāṇa.
Viṣṇu.	Viṣṇu-purāṇa.
Yājña.	Yājñavalkya-smṛti.
Yaju.	Yajurveda.
Yoga. Vā.	Yoga Vāsiṣṭha.

Ar. An ancient word entering very extensively into the language of the Indo-Germanic races. It seems to be connected with the original term for one of the first of avocations, namely, ploughing and the plough.

Ār. In Tamil, a river; a common postfix in Tamil countries, as Pal-ār, Ady-ār, etc.

Ara. The name of one of the two seas in Brahmā's sphere, the other being called Ṇya. They can only be found by one who has lived the chaste life of a student (Chā. Upa. 8.5.3-4).

Ara. See *Ratha*.

Ara. The 18th of the 24 Jaina Tīrthaṅkaras, who is said to have lived for 84,000 years; his sign is the fish. According to the Jaina *Kalpasūtra* (186), he is said to have lived 16,584,000 years before Mahāvīra, the 24th and last Tīrthaṅkara. In the Śvetāmbara iconography, his emblem is *mandyāvarta*, the name of his yakṣa is Yakṣendra, and that of his yakṣiṇi Dhāraṇī. In Digambara iconography, his emblem is fish, the name of his yakṣa is Kendra, and that of his yakṣiṇi Ajitā.

Ara. A spoke of a wheel-shaped altar (*vedi*); and a spoke of the Jaina time-wheel.

Ārā. A word later known as an 'awl' or 'gimlet', occurs in the *Ṛgveda* (6.53.8) only to designate a weapon of Pūṣan, with whose pastoral character its later use for piercing leather is consistent.

Arabatta Nāvalar (fl. 18th cent.). Tamil writer and author of *Bharata Sāttira Ilakkaṇam*, a treatise on dance.

Arabdha. See *Aṅgāra*.

Ārabhaṭi-vṛtti. The fierce mode. The fierce mode, adopted by the vehement hero, consists of magic, conjuration, conflict, rage, frenzy, etc. It has four aspects: (a) withdrawal (*sankṣipti*): withdrawal of previous hero and substitution of another; (b) conflict (*sampheṭa*): encounter between angry or excited persons; (c) production of something (*vastuthāpana*): through magic; and (d) tumultuous disturbance (*avāpata*): consisting of sudden entries and exits, indicating flight out of terror.

The fierce mode has its origin in the *Atharvaveda*.

Arabia. Banāyu (q.v.), but the identification is doubtful.

Arabian Nights' Entertainments. A book known in Europe by this name is the Arabic work *Alif Lailā*, or *One Thousand and One Nights*, which again was a translation into Arabic, with modifications, of the Sanskrit book *Bṛhatkathā* (q.v.).

Arabii. Of Arrian, they dwelt in the west of the lower Indus, and are said to have been named from the Arbis, Arabis, Arabius, or Armabel, the modern Purali river, which flowed along their confines, and divided their territory from that of the Oritae.

Arabutt. Orobatis of Alexander's historians, on the left bank of the Landai near Naoshera, west of Peukelaotis.

Arācina. A king of the Lunar dynasty, who was the son of Jayatsena and Suṣuvā. His wife was Maryādā, while his son's name was Ariha (Mb. Ādi. 90.17-18).

Aracosia. Name for the Qandahar region used by classical historians. In Hindu mythology, it is the country of the Racos, with whom the immigrant Āryans came in conflict, and have been turned to the fearful Rākṣasa of popular Hindu belief. General Cunningham seems to regard Aracosia as Ghazni. It was the 10th people whom the Āryans conquered. It was here that the Āryans commenced to inter their dead, which the Zendavesta strictly prohibits, as being the greatest desecration of the sacred earth.

Strabo and Eratosthenes regarded the Indus as the western boundary of India, but Ptolemy included Aracosia as a part of India. Aracosia is mentioned as Haravaitī in *Avesta* and as Harauvatiṣa by Darius (*c.* 522-486 B.C.).

Araḍā. Name of a goddess.

Arāda Datreya Śaunaka. A student of Dṛti Aindrota Śaunaka.

Ārāḍa Kālāma. A religious teacher of Vaiśālī. After leaving his family, Gautama visited Kālāma and evidently participated briefly in a form of religious training under his leadership and the leadership of Udraka Rāmaputra.

Ārādhana. Equivalent of the Jaina expression Ārāhana (comprising the 10 Jaina Commandments), which is mentioned in the *Kalpa Sūtras* (114). This Ārādhana is called the final act of faith in *Prabandha-cintāmaṇi* by Merutuṅga, and the commandments are given in detail in the *Kathākośa*.

Ārādhanā. Worship of the divine; adoration; self-surrender.

Ārādhana-sāra. Prakrit metrical work by Devasenācārya (q.v.) on the essence of worship.

Ārāḍhi. Patronymic of Saujāta.

Ārādhin (Ārāvin). A king of Kuru dynasty. He was the son of Jayatsena, according to the *Vāyu-purāṇa*.

Ārādhya. A class of Brahmins, who profess the Jaṅgam creed, but adhere to their caste views. In other sects of the Hindus, the Brahmin uniformly takes precedence of other castes. But among the Vīra Śaivas or Jaṅgam sect, he is degraded beneath all others. Hence there is a perpetual feud between the Ārādhya Brahmin and the Jaṅgam, who (unless at funerals, where all are bound to assist) treat these Brahmins with contempt. The Ārādhya Brahmins recede somewhat from the extreme tenets of the Vīra Śaivas, and tend somewhat towards the Vaiṣṇavas. Basava (q.v.) was originally an Ārādhya Brahmin, though in the Purāṇa, this section bearing his name, is spoken of very contemptuously.

Ārādhya Brāhmaṇa. See *Ārādhya*.

Ārādhya Śaivism. One of the schools of Śrauta Śaiva in the Telugu country. Although the Kākatiya kings did not extend patronage to this creed, nevertheless it gained momentum during the 12th century. The three Ācāryas popularly known as Paṇḍitatraya, namely, Śrīpati Paṇḍita, Mallikārjuna Paṇḍita and Mañcana Paṇḍita flourished in this period and preached Śaivism throughout Āndhra. Those Brahmins, who followed these Ācāryas, are called Ārādhyas or Liṅgadhāris because they bear the liṅgas on their body. Their adherents even now form a distinct sect among the Brahmins of the Āndhra country. They strictly observe caste distinctions up to the present times.

Mallikārjuna Paṇḍita was a contemporary of the Velanati Coda King of Candavolu in Guntur district, who ruled from A.D. 1162 to 1181. Pālkuriki Somanātha, a contemporary of King Pratāparudra Deva, composed a biography of Mallikārjuna Paṇḍita in Telugu in the Dvipada metre and thus immortalised him in his famous work *Paṇḍitārādhya-carita*. He states that Mallikārjuna Paṇḍita greatly admired and respected Basava, the minister of Kalacuri Bijjala and the protagonist of Vīra-Śaivism in Karnāṭaka.

The present-day Ārādhyas have some features in common with the Vīra-Śaivas. The custom of wearing a liṅga on the body and the custom of burying their dead instead of burning them are common, but they are essentially different from the Vīra-Śaivas and observe most of the Brahmanical rites. The Ārādhya families are noticed today in large numbers at Wārangal and a few at Vemulavada. These Ārādhyas undertake religious tours periodically to several villages and conduct the initiation ceremonies by giving *upadeśam* or religious preaching to their disciples reaffirming the faith in Śaivism. People of Karimnagar region receive their religious Ārādhya gurus from Wārangal and even today get *upadeśam* or initiation from them. See *Ārādhya*.

Ārād-upakāraka. Indirect means; a subsidiary action which is directly helpful to something else; an accessory.

Āradvat. See *Aṅgāra*.

Araga. A sun. When Viṣṇu assumes the character of Rudra, the destroyer, and descends to reunite all creatures with himself, he enters into the seven solar rays which dilate into seven suns — the name of the first is Araga.

Arāga. Dispassion.

Ārāgramātra. Atomic; point-sized.

Arahant. Same as Arhat (q.v.).

Ārāhḷi. See *Saujāta*.

Āraihaṇya. Name of a disciple of Sumantu. The name of his disciple was Caikitāyana (Vaṁ. Brā. 2).

Arail. An ancient village, which is located on the right bank of the Yamunā at its confluence with the Gaṅgā.

Arajā (Arā, Arjas). Daughter of the sage Uśanas Śukra. Once King Daṇḍa, one of the three sons of Ikṣvāku, went on a hunting expedition, during the course of which he saw Arajā and was immediately attracted by her charms. He approached her and desired to have union with her. She did not agree saying that 'women are not free of conduct'. But Daṇḍa committed rape on her. She, being in her menstruation and with the king's semen now, sat down-faced out of the hermitage. She told her father what had happened. The Maharṣi asked her daughter to do *tapas* near the Bhārgavāśrama in the Daṇḍaka forest itself. It was after doing austerities that she was absolved of her blemish. Śukra further told her that he would burn Daṇḍa's kingdom by a rain of fire. At the behest of the sage, Indra destroyed Daṇḍa's kingdom by a downpour of fire. Afterwards this became a terrible forest, where neither birds nor animals lived, and came to be known as Daṇḍakāraṇya (Rām. Utta. 91; Padma. Sṛ. 34). It was here that Tāḍakā or Tāṭakā (q.v.) lived, when Rāma killed her.

A-rājānaḥ. 'Not princes' is a term used to describe persons in two passages of the *Śataptha-brāhmaṇa* (3.4.1, 3.7.8) and in the *Aitareya-brāhmaṇa* (8.23). Weber also finds them mentioned in the *Atharvaveda* (3.5.7) and thinks that they — *Sūtas* (charioteers) and *Grāmaṇīs* (troop-leaders) there referred to — were called thus because, while not themselves princes, they assisted in the consecration of princes.

Arājaktā. A state when there is no king and there is complete anarchy. Kalhana, the author of *Rājataraṅgiṇī* (8) writes that when the Kaśmiri King Sussala (A.D. 1112-20) left his capital, Śrīnagar, in A.D. 1120, that city experienced a state of *arājaktā*. When night fell, women, children and others were in terror. Some of the weak persons were slain, some were plundered and others were terrorised when their houses were burnt down by the enemy. This happened in a city which was without a king. This expression may be compared with a similar word, *Aparuddha* (q.v.), which Kauṭilya mentions as transpiring when the law of punishment (*daṇḍa*) is kept in abeyance and it gives rise to such disorders like the *Matsya Nyāya*, when the strong swallow the weak (Artha. 1.4).

Ara-Kadu. Literally, the jungle on the river; the modern Arcoṭ (q.v.).

Araka-Jātaka. 169th story of the Pāli *Jātaka*, which was related when the Buddha was discoursing on loving kindness. In former times, Bodhisattva was born in a Brahmin family. He later became an ascetic and was known in the world as Araka. He lived in the Himālayan region and used to teach his disciples the importance of kindness. As a result he went to the Brahmaloka after his death, and lived there for ages to come.

Arakan. See *Karkoṭakanagara*.

Arakh. A tribe of cultivators and field-labourers in northern India, perhaps of Draviḍian origin; practically all of whom are found in Uttar Pradeśa. They claim to be Hindus, but their religion is really an advanced form of animism, and they are never initiated into any of the orthodox sects. Their tribal goddess is Devī, whom they propitiate by a sacrifice of goats, the service being done by a class of Brahmins of low rank. They observe the usual Hindu fasts, and at that of the Karvā Cauth in October-November their women worship the moon by pouring water on the ground from an earthen pot with a spout (*karvā*). They are not assisted in their domestic worship by Brahmins and their worship is chiefly devoted to a snake god whom they call Kartal Deo. Some of the Arakhs are found in Madhya Pradeśa.

Arakkillam. See *Lākṣāgṛha*.

Arāla Dātreya Śaunaka. Disciple of Dṛti Aidrāta Śaunaka. Arāla's disciple was Śūṣa (Vaṁ. Bra. 2).

Arāli. One of Viśvāmitra's sons, who were Brahmavādins (Mb. Anu. 4.58).

Arālika. Officials of a menial type like cook, who, like sauce-maker (*sūda*), water procurer for the bath (*snāpaka*), shampooer (*saṁhvāka*), barber (*kalpaka*), toilet-maker (*prāsādaka*), water-servant (*udaka-paricāraka*), and several others, are mentioned by Kauṭilya. They were employed to examine the private character of the officers appointed as spies (*sañcārāḥa*) (Artha. 1.12).

Ārālika. A mahout who could control elephants that had gone mad temporarily (Mb. Vi. 2.9).

Aralu-Baralu. Sixth collection of Kannaḍa poems by V. Sītāramayya (1899-1983), published in 1972. It consists of 51 poems and it won the Sāhitya Akademi Award for 1973. The poems and introduction together represent a significant contribution by a major poet of our time.

Aralu-Maralu. A volume of five collections of Kannaḍa poems (1957) by Bendre, which won him the Sāhitya Akademi Award in 1958. The collections are: *Sūryadāna, Hṛdaya Samudra, Mukta Kanṭha, Caityālaya* and *Jīva Laharī*. It contains his romantic, progressive and mystic poetry, the last strain being predominant. This anthology is a major milestone in the poet's creative career, marking a distinct transitional shift from the lyrical to the metaphysical mode. Comprising 273 poems in all, it incorporates broadly poetry that emanated during Bendre's stay at Śolāpur (Mahārāṣṭra) between 1944 and 1956, a period of troubles and turmoils in his life.

Ārāma. A garden (literally, resting place) for the consecration of which a rite is performed. It is a park or a grove. The term is particularly applied to such places set aside for the use of Buddhist monks.

Ārāma also stands for a pleasure garden, a green-house, an orchard.

Ārāmadūsa Jātaka. 268th story of the Pāli *Jātaka*. The main story is almost the same as in the *Ārāmadūṣaka Jātaka* (q.v.), but the *gāthās* (verses) at the end are different.

Ārāmadūṣaka Jātaka. The 46th story of the Pāli *Jātaka* (q.v.), which was related when the Buddha heard that a foolish boy had destroyed a part of a garden.

In former times when Brahmadatta was the king of Vārāṇasī, there was a gardener who wanted to join a festival. In the garden there were monkeys as well. When the gardener left, he requested the leader of the monkeys to take care of the garden and water the plants in his absence. The leader gladly agreed to do so. So the gardener gave them the buckets and went off to the festival. The monkeys started watering the plants, but the leader told them that as water was quite scarce, it should not be wasted. They should, therefore, pluck up the plants, and water only those of them whose roots were drying up. A learned man while passing that way asked the monkeys why they were uprooting the plants. They said that that was the order of their master.

Ārāmanagara. Ārrāh in the district of Śāhābād. Dr. Hoery, however, supposed that the ancient name of Ārrāh was Arāḍā; and Arāḍa Kālāma, the teacher of Buddha, was a native of this place.

Aramati. 'Devotion', 'piety'. Name of a goddess personifying these virtues (Ṛg. 7.34.21; 7.36.8, etc.). She protects the worshippers of the gods as also those who perform good works in general. According to Sāyaṇa, she personifies the earth. There are some similarities between her and the Avestan Ārmaiti, genius of Wisdom and the Earth, who also symbolises modesty and piety.

Arambam Dorendrajit Singh (1901-44). Poet and dramatist of modern Manipuri literature. A graduate with Honours in Sanskrit from Calcuttā University, he remained a school teacher throughout his short span of life. His (*Moirang Thoibi* 1939), a drama, is based on the immortal love story of Khamba and Thoibi. It was successfully staged several times. The next play *Bhāgyacandra* deals with the regaining of the throne of Manipur by *Bhāgyacandra*, a saint-king of Manipur in the 18th century. The *Kaṁsa-badha* is an epic poem, describing the killing of Kaṁsa by Kṛṣṇa. He made new experiments in the language of this epic poem by an intermingling of Manipuri and Sanskrit. From his works it appears that he was influenced by Shakespeare and Kālidāsa. He was honoured with the title of *Kāvya Ratna* posthumously by the Manipuri Sāhitya Pariṣad in 1948 in appreciation of his contribution to the growth of Manipuri literature.

Arambam Samarendra Singh (1935-). Leading dramatist of modern Manipuri literature. Born in a Hindu family, he passed his M.A. in Political Science from Poonā University. He excelled in the art of short plays. His chief works are: *Judge Sāhebki Imung* (The Family of Judge Sāheb; 1973), *Karbar* (1976) and *Dasa* (1978). *Yening Thagi Ishei* (Song of Vernal Time) was published in 1981. His important one-act plays are: *Tīrtha Yātrā* (1975) and *Nong Tarakle* (The Rain Comes). His plays have been staged at different theatre houses of Imphāl. In 1981 he was honoured with the Manipur State Kalā Akademi Award. He represents the new group of playwrights of Manipur, who look at human and social problems critically and in a rational manner.

Ārambha. The first stage of action. This constitutes the beginning of the first act. Ārambha pertains to that part of the plot which is connected either with the hero or the heroine or some other principal characters.

Ārambha Avasthā. One of the four stages of progress in Haṭhayoga. It represents the first or initial stage.

Ārambhavāda. 'The theory of new beginnings'; the view that the effect has a beginning in time and does not exist in the cause previous to that moment. It is the Nyāya-Vaiśeṣika theory of causation which states that the effect is a new production from the cause. The cause is one thing, the effect another. The effect is held to be non-existent before its production by the cause. This theory is also called *Asatkārya-vāda*.

Ārambha-avasthā. The preliminary stage in the practice of Prāṇāyāma. In the first stage, the practitioner's body begins to perspire. When it perspires, he should rub it well otherwise his body would lose its Dhātu (humour). In the second stage, there is the trembling of the body; in the third, the body jumps like a frog; and in advanced stage of the practice an adept walks in the air. When the Yogī, though remaining in Padmāsana, can leave the ground and rise in the air, then it can be said that he has gained *Vāyu-siddhi* (control over air), which destroys the darkness of the world. As perfection is achieved in Prāṇāyāma, the Yogī should gradually increase the duration of the practice. When he can practise it for one and a half hour at a time, he undoubtedly obtains many desired powers such as *Vākya-Siddhi* (power of prophecy), *Kamācāri-Siddhi* (power of transporting himself anywhere at will), *Dūradṛṣṭi* (clairvoyance), *Dūraśruti* (clairaudience), *Sūkṣma-dṛṣṭi* (subtle sight), and *Parakāya-praveśa* (power of entering another's body, etc.).

Aranghāṭa. Name of an ancient village, which is located 10 kms north of Ranaghāṭa in Nadia district in West Bengāl. It is known for the Hindu temple of Jugalkiśora and is considered a holy place.

Araṇajā. Name of a class of Jaina deities.

Aranātha. See *Ara*, the 18th Jaina Tīrthaṅkara.

Ara Nāzhika Neram (Half an Hour Only). One of the finest Malayālam novels (1967) written by Pārappurattu (1925-82), which won the Kerala Sāhitya Akademi Award and the S.P. Benefit Fund Prize. When it was filmed, it won the first prize for the story from the Government of Kerala.

The novel depicts the deterioration of the family of a 90-year grand old man in the stream-of-consciousness method. It presents a realistic picture of the decline in the moral values and political ideals of Indians in general that set in following the attainment of Independence.

Araneri-c-cāram (Essence of Dharma; 13th cent.). Didactic Tamil work in verse by Muṇai-p-pāḍiyār, a Jaina, based on *Aruṅgala-c-ceppu* (q.v.). It consists of 226 metres and provides some rules for human conduct.

Āraṇeya. Name of Śuka because of being born of Araṇī (Devi Bhāg. 1.17).

Āraṇeyaparva. Title of the last section of the third book (Vanaparva) of the *Mahābhārata*.

Araṅg. A small town on the banks of the river Mahānadī in Madhya Pradeśa; formerly one of the seats of the Hai-Hai Rājpūt dynasty. There is a Jaina temple known as Bhand Dewal at Araṅg in the present Rāipur district, assignable to the late 11th century. Interpreting the

Bhumija mode in the regional Kalacuri style, the temple has an ornate lofty socle and two bands of sculptures on the wall. The temple is five-storeyed and is stellate in plan with six off-sets, which is quite exceptional.

Araṅga. A synonym of *harmya* (building); it is a technical term used in the Hindu architecture.

Araṅganāda Mudaliyār (1837-93). Tamil poet, who was the author of *Kacci-k-Kalambakam*, a minor *prabandha* on the Kāñcīpuram shrine.

Araṅga Srīnivāsan. Poet, whose *Maṇita Teyvam Kānti Katai* (1980) is an epic of 5,183 *Vīruttam* (stanzas) on Mahātmā Gāndhi.

Āraṅgara. One of the names of the bee found in the *Ṛgveda* (10.106.10). Other names are Sarah and Bhṛṅgā.

Araṇi. Two pieces of wood, which by friction produce sacrificial fire. Initially earthly fire was also produced by friction of tree-branches in the forests and that event is preserved in the form of yājñic araṇi. The yājñic fire is produced by friction; the lower piece, *adharāraṇi*, is laid flat; the upper piece, *uttarāraṇi*, is held upright, so that it rests on an indentation in the lower. When rapidly twirled to and fro, sufficient heat is generated to ignite the kindling.

This process is poetically likened to that of procreation, the lower stick being regarded as the mother, the upper the father, and the fire (Agni) as the offspring. During the soma yajña, the araṇis are addressed as the two lovers, Purūravas and Urvaśī (Śa. Brā. 3.4.1.22). The two araṇis are also called 'a chariot of the gods' which conveys the sacrifice to the celestial world (Kau. Brā. 2.6).

According to the *Ṛgveda*, the upper araṇi was made from the wood of the *śamī*, a hardwood tree (Acacia suma), the lower and softer from that of the *aśvattha* (Ficus religiosa). But according to the Śa. Brā. (11.5.1.4; 12-17) both araṇis were fashioned by Purūravas from *aśvattha* wood. Vāsudeva Śaraṇa Agrawāla writes in (*Sparks from the Vedic Fire*, p. 101) that the araṇis symbolise agni, i.e. energy transformed into matter.

Araṇipradāna. Rite of handing over the *araṇis* to the sacrificer by the *Adhvaryu* after producing fire by friction and installing it; on receiving the *araṇipradāna*, the sacrificer and his wife keep the *uttara* and *adhara araṇis* on their laps respectively. This rite is optional in the domestic rite for installation of fires; it shows that fires may also be produced by friction in the domestic rite.

Araṇisuta. Name of Śuka, a celebrated sage, born from the seed of Vyāsa fallen upon an *Araṇi* (a piece of wood) at the sight of the nymph Ghṛtācī (Mb. Śānti. 327.31).

Āraṇīya Vidhi. The last portion of the *Taittirīya-brāhmaṇa* is *Taittirīya-āraṇyaka*, which consists of 10 *kāṇḍas*. The Āraṇīya-vidhi has also been discussed in this work. In the first and third Prapāṭhakas, the mode and rules of establishing yājñic fire have been given. See *Araṇi*.

Arantuka. A guard posted at boundary line of Kurukṣetra (Mb. Vana. 83.52).

Arantuka. A sacred spot in ancient India on the river Sarasvatī. A bath there is as beneficial as performance of the Agniṣṭoma Yajña (Mb. Śalya. 53.24).

Araṇya. This term denotes the uncultivated land — not necessarily forest land — beyond the village. It is contrasted with home (*amā*) (Ṛg. 6.24.10), and with the plough land (*kṛṣi*) (Atharva. 2.4.5), being spoken of as apart (*tiras*) from men (Śa. Brā. 13.6.2.20). It is also contrasted with the *Grāma*, and it is the place where thieves live. The character of the forest is described in a hymn of the *Ṛgveda* (10.146) to the forest spirit (*Araṇyānī*). The dead are carried there for burial and hermits live there. Forest fires were common.

Araṇya. Forest; the nine sacred Araṇyas or forests are: Saindhava, Daṇḍakāraṇya, Naimiṣa, Kurujāṅgala, Upalāvṛta (Utpalāraṇya?), Araṇya, Jambumārga, Puṣkara and Himālaya (Devi Bhāg. 74). See *Āraṇyaka*.

In India, there seem to have existed different types of forests which were maintained by the State. There were State protected forests (*abhayāraṇya*), and mention is also made of forests specially reserved for hunting by kings, which had to be cleared by hunters and hound-keepers from highway robbers, snakes and enemies. There were forests solely for breeding elephants, so essential in warfare. There were also timber forests. Kauṭilya also refers to what he calls forest fortifications (*aṭaviṣānam*) along with mountain and water fortifications (Artha. 1.21; 2.2; 2.1; 2.17; 7.11).

Araṇya. A king of the Ikṣvāku (q.v.) dynasty.

Araṇya. Son of Raivata Manu.

Araṇya. An Asura on the side of Hiranyākṣa. He was killed by Kārtikeya (Padma. Sṛ. 75).

Araṇya. Śaṅkarācārya, apart from being an eminent philosopher, was instrumental in dividing the Vedāntic sannyāsīs into 10 *śreṇīs* or classes. Every śreṇī was named after its leader, who was called Araṇya. This was done by Śaṅkarācārya for maintaining proper discipline in the Sannyāsī Order.

Āraṇya. Name of Madhyamādhvaryu.

Āraṇya. Name of the third book of the *Rāmāyaṇa*, which embodies Rāma's exploits in the course of his journey through the forests in company with Viśvāmitra.

Araṇyacandrikā. 'Moonlight in a forest'. An ornament or decoration which is useless, or does not serve its purpose; just as moonlight in a forest is useless there being no human beings to view, enjoy and appreciate it, so is decoration when not seen, appreciated and admired by those for whom it is intended.

Araṇya-dvādaśī. Name of a fast, which is commenced on the 11th of the bright half of Mārgaśīrṣa, Kārtika, Māgha, Caitra or Śrāvaṇa. After the morning ablutions, the fast begins and it continues for full one year. The god of this fast is Govinda. According to Hemādri (Vrata. 1.1091-94), 12 Brahmins, Yatis or good householder couples are to be feasted on this occasion. In certain manuscripts, the fast is named as 'Aparā Dvādaśī'.

Araṇya Fasal (The Wild Harvest). Oriyā drama in three Acts written by Manoranjan Dās, which won the Sāhitya Akademi Award in 1971. It provides a brief account of two couples — Subrat and Bebi, Barma and Lili who come to stay in a lonely forest bungalow to get some respite from the monotony of their lives. Meanwhile, Sangram who is in search of gold-mines joins them. He also happens to be one-time lover of Bebi and an old acquaintance of Lili. The drama deals with the intricate relationship between these two women and three men. The dramatist conveys the sense of absurdity of the warped relationships of these characters.

Āraṇyagāna. Name of one of the four hymn-books of the *Sāmaveda* which are to be chanted in the forest.

Araṇya Jātaka. 348th story of the Pāli *Jātaka* (q.v.), which was related in connection with a young man who had fallen in love with a coarse girl.

In the past, when Brahmadatta was the

king of Vārāṇāsī, Bodhisattva was born as a Brahmin. When his wife died, he renounced the world and became an ascetic, taking with him his son to the forest. Once some robbers were carrying away some people forcibly from a village. A girl was able to escape and entered the hermitage of Bodhisattva. Bodhisattva's son was enamoured of her and wanted to leave the āśrama with her. When Bodhisattva, who had gone out, came back, the son asked his permission to leave. He answered that one should have real friends and not be enticed away by chance acquaintances.

Araṇya-kamala. The lotus of the araṇya, or of forest.

Araṇya-Ṣaṣṭhī. *Araṇya* (woods) Ṣaṣṭhī (sixth) is a festival held by women in Rājpūtānā (Rājasthān) on the 6th of the bright half of Jyeṣṭha (corresponding to the month of June). On this day those desirous of offspring walk in the woods to gather and eat certain herbs. Sir W. Jones remarked that there is an analogy between this and the Druidic ceremony of gathering the mistletoe (also on the 6th day of the moon) as a preservative against sterility. *Ṣaṣṭhī* is also the name of a Hindu goddess.

In the *Rājamārtaṇḍa* (1396), it is mentioned that women carrying fans and arrows in their hands used to roam in the woods. In the *Gadādhara-paddhati* (Kālasāra, 83) it is also called *Skanda-ṣaṣṭhī*. In the *Tithi-vrata* is prescribed the worship of Vindhyavāsinī and Skanda. For details see *Kṛtya-ratnākara* (185), *Varṣa-kriyā-kaumudī* (9279), *Kṛtyatattva* (430-31).

Araṇya-śiṣya-paramparā. In the disciple-tradition of Śaṅkarācārya, there is a sub-name 'Araṇya'. Ācārya Śaṅkara had four disciples named as Padmapāda, Hastamālaka, Sureśvara and Troṭaka. Among these, the first disciple Padmapāda had two disciples: Tīrtha and Āśrama; Hastamālaka had also two disciples as Vana and Araṇya; Sureśvara had three disciples: Giri, Parvata and Sāgara; and Troṭaka had also three disciples: Sarasvatī, Bhāratī and Purī. Thus all the four principal disciples had in all 10 further disciples; it was due to these 10 disciples that the Sect is called 'Dasanāmī'. Śāṅkarācārya established four monasteries for his four principal disciples respectively at Śriṅgerī, Śāradā, Govardhana and Jyotirmaṭha; the further disciples of the four disciples continue to be the heads of these monasteries. Every Dasanāmī Sannyāsī in one or the other way is related to one of the four Maṭhas. Although the Dasanāmīs are known as the devotees of Nirguṇa Brahma, yet many of them are initiated in the Śaiva faith. The sannyāsīs in the above order, like the Buddhist Bhikṣus, spread out throughout the length and breadth of India and were instrumental in the revival of the Sanātana Dharma.

Araṇyak. Bengāli novel by Bibhuti Bhūṣaṇa Bandyopādhyāy, published in April 1939. It is the only novel in Bengāli which depicts an intimate relationship between man and nature with success. It is for this reason that the story is set in the forests of south Bihār near the banks of the river Kusi. It has described the scenic beauty of these places. The story of the novel has been narrated in the first person and the narration is like a procession of characters and incidents in a wild forest.

Āraṇyaka. Lomeśa recited the *Rāmāyaṇa* to him (Padma. Pā. 35.37).

Āraṇyakā. A kingdom situated in the south of Ujjain and Vidarbha. Sahadeva, one of the Pāṇḍavas, had defeated the king of this country in a battle (Mb. Sabhā. 31). It is called Araṇya in the *Devī Bhāgatava* (46). It is the Ariaka of the Periplus. According to DaCunha, Ariaka (Ārya-kṣetra) comprised a great part of Aurangabad and southern Koṅkana. Its capital was Tagara, modern

Daultābād.

Āraṇyakas (Forest-texts). Philosophical prose treatises. They interpret the ritual section by allegorising them and prescribing various modes of meditation. They were mainly meant for ascetics who lived in the forest. Literally, Āraṇyaka means 'relating to the forest or araṇya'; a class of religious and philosophical writings in Sanskrit which were either composed in forests, or must be studied there. They are so called – it is generally supposed — because their contents are of so secret and uncanny character that they spelt danger to the uninitiated and had, therefore, to be learnt in the forest and not in the village. They deal neither with the performance, nor the explanation but with the mysticism and symbolism of the yajña, and priestly philosophy. Meditation, rather than performance, is the spirit of their teachings and they naturally substitute a simpler ceremony for the complicated one of the Brāhmaṇas. The Āraṇyakas themselves form a transition to the Upaniṣads, the oldest of which are either included in or are appended to the Brāhmaṇas. According to the orthodox Hindu view, the Āraṇyakas are *śrauta* (revealed) texts attached to the Vedas. They were meant primarily for those who had taken the vow of a Vānaprastha or "forest dweller". Traditionally, they were thought to have been formulated to enable those who could no longer perform the rituals and sacrifices to meditate upon and interiorise their meaning, or were viewed as particularly dangerous or esoteric texts safe only for those outside the normal structure of society. This traditional view has long been questioned by modern scholars who do not see any marked distinction between the contents of the Āraṇyakas and those of the earlier Brāhmaṇas or the later Upaniṣads.

At present only five Āraṇyakas are extant: the *Aitareya*, a Ṛgvedic Āraṇyaka forming part of the *Aitareya-brāhmaṇa*; the *Kauśītaki*, also Ṛgvedic, consisting of three chapters, of which the third is the *Kauśītaki-upaniṣad*; the *Taittirīya*, a Yajurvedic Ārayaṇyaka in 10 books; the *Bṛhad*, also of the *Yajurveda*, forms part of the *Bṛhadāraṇyaka-upaniṣad* attached to the *Śatapatha-brāhmaṇa*. It is attributed to the sage Yājñavalkya. One part of it called the Yajñavalkya-kāṇḍa was probably written after his death, and is devoted to his glorification. There are no Āraṇyakas attached to the *Atharvaveda* and *Sāmaveda*, but for the *Sāmaveda*, the only Āraṇyaka is the Āraṇyaka-like section of the *Chāndogya-upaniṣad*, which belongs probably to the *Tāṇḍya-mahā-brāhmaṇa*, and the *Jaiminīya-upaniṣad brāhmaṇa*, which is nothing but an Āraṇyaka of the Jaiminīya or Talavakār school of the *Sāmaveda* and comprises the well-known *Kena* (or *Talavakāra) Upaniṣad*.

Given below are all the Ārayaṇkas in detail:

(i) *Aitareya-āraṇyaka*. Appended to the *Aitareya-brāhmaṇa* of the *Ṛgveda*, it consists of five books which are treated as separate Āraṇyakas. Āraṇyaka I deals with the Soma yajña from the ritual point of view; Āraṇyaka II is intermixed with theosophical speculation on Prāṇa and Puruṣa, and is Upaniṣadic in character, its last four chapters constituting the *Aitareya-upaniṣad*; Āraṇyaka III gives allegorical and mystical meanings of the Saṁhitā, Pada and Krama Pāṭhas (texts) and then vowels, semi-vowels, etc.; Āraṇyaka IV gives the few Mahānāmī verses to be recited on the fifth day of the Mahāvrata ceremony; Āraṇyaka V gives further details about the Niṣkevalya śāstra recited at mid-day in the mahāvrata. Thus these are clearly of the nature of appendices to the *Aitareya-brāhmaṇa*. Books I-III are attributed to Aitareya Mahidāsa himself, the author of the *Aitareya-brāhmaṇa*; IV to Āśvalāyana, while V to Śaunaka, teacher of Āśvalāyana, both being Sūtra authors.

(ii) *Kauṣītaki-āraṇyaka* or *Śāṅkhāyana*. The concluding portion of the *Kauṣītaki-brāhmaṇa* of the *Ṛgveda*, which agrees very closely with the *Aitareya-āraṇyaka* in its contents. It consists of 15 chapters: Chaps. III to VI constitute the *Kauṣītaki-upaniṣad* (VI mentions Uśīnara, Matsya, Kāśī, Videha, and Kuru-Pañcāla), while Chap. XIII borrows chiefly from the *Bṛhadāraṇyaka*. The work is by a pupil of Śāṅkhāyana or even of his descendant. According to Weber, *Kauṣītaki-āraṇyaka* was once separately available.

(iii) *Taittirīya-āraṇyaka*. A continuation of the *Taittirīya-brāhmaṇa* and attached to the Black *Yajurveda*, it consists of 10 prapāṭhakas or chapters, commonly called Araṇas, which are named from the words with which they begin. Chaps. I to VI are of a liturgical character: I and III deal with the manner of preparing certain sacred sacrificial fires, II with preparations for the study of scripture, while IV, V and VI with purificatory sacrifice and offerings to the Manes; VII to IX constitute the *Taittirīya-upaniṣad* and X, a very late addition to the Āraṇyaka, is called *Mahānārāyaṇa-upaniṣad*.

(iv) *Bṛhadāraṇyaka*. It is the 14th book of the *Śatapatha-brāhmaṇa*, attached to the White *Yajurveda*. It is in name only an Āraṇyaka, the last six chapters of which constitute the celebrated Upaniṣad of that name. It is available in two recensions: Mādhyandina and Kāṇva. There is one more Āraṇyaka attached to the *Yajurveda*, called *Maitrāyaṇīya*, but this Āraṇyaka is popularly known as Upaniṣad of that name.

(v) *Talavakāra-āraṇyaka*, attached to the *Sāmaveda*. It consists of four chapters, each chapter having several Anuvākas. The 10th Anuvāka of the 4th chapter contains the famous *Talavakāra* or *Kena Upaniṣad*.

Āraṇyaka-Ṣaṣṭhī. See *Araṇya-Ṣaṣṭhī*.

Āraṇyakupagiri. An ancient hill, which is situated in the vicinity of Samoli in Rājasthān. It is now well known for its mines.

Araṇyānī. The description of Araṇyānī or Vana-devī (the goddess of woods and forests) has been made in the *Ṛgveda* (10.146.1-6). A full hymn has been given in praise of this goddess. There she has been addressed as Vana-devī or Vana-kumārī and she symbolises the taciturnity and loneliness. She is depicted as shy and is shown as scared and she has lost her way in the labyrinth of the forest. She does not harm anybody so long as one does not enter the dense and thick forests and molests her offspring (wild beasts). The thousands of terrible and fearful sounds that are heard during the night in the forests are described in this hymn in varied manner.

The idea of Araṇyānī as a goddess does not occur anywhere else.

Araṇya-paṇḍita. 'Wise in a forest'. A foolish person, who can display his learning only in a forest where no one will hear him and correct his errors.

Araṇya-parva. Name of the 3rd parva of the *Mahābhārata*; it is usually called Vana-parva.

Arapa. Name of a Mantrakāra. He belonged to Bhṛgu gotra.

Arappalisura Satakam. Tamil ethical work by Ambala Vāṇa-Kavirāyar (q.v.), which consists of 100 long *viruttams*, each stanza ending in a religious refrain.

Araru. Name of an Asura (Tai. Saṁ. 1.1.19).

He was a four-footed demon (Rg. 10.99.10).

Arasa-Kesari (fl. 16th cent.). Tamil poet from Jaffna, Ceylon, who prepared a Tamil version of the Sanskrit *Raghuvaṁśa* (q.v.).

Arasaṇ Saṇmukaṇār (1868-1915). Tamil grammarian from Solavandāṇ near Madurai, who has written a well-known exposition of the prefatory verse to *Tol-kāppiyam* and a commentary on *Tiru-k-kural* (q.v.). He also tried his hand at minor poems, like *Pañcatandira veṇbā*, the story of the Sanskrit *Pañcatantra*, in veṇbā metre.

Arāṣṭra. The kingless, the republican defenders of Sangala or Sakala. They are the Adraistae of Arrian, who places them on the Rāvī. They were known by the several tribal names of Bahika, Jartikka and Takka, the last of which is the name of their old capital Taxilā or Takka-śilā, as known to the Greeks. The people still exist in the Punjāb hills; and their alphabetical characters, under the name of Takri or Takni, are now used by all the Hindus of Kāshmīr and the northern mountains.

Arasī Ṭhakkura. Name of a poet. He is mentioned in Śārṅgadhara's anthology.

Arasīyakere. One of the most famous places in Karnāṭaka. There General Reca, a Jaina commander, set up the Sahasrakūṭa Jaina image in the Sahasrakūṭa Jinālaya.

Arāṭakī. It appears to be the name of a herb, which is used against evil spirits (*Atharva*. 4.37.6). It is apparently identical with Ajaśṛṅgī (q.v.).

Arāti. 'Non-liberality; envy; malignity'. The personification of meanness, envy, etc.

Ārati. A ceremony observed to guard against jealous looks. Upon a plate of copper is placed a lamp, made of a paste from rice-flour. It is supplied with oil and lighted. Married women (not widows, for their presence is considered unlucky) hold the plate with both their hands and, raising it as high as the head of the person for whose welfare the ceremony is performed, describe in that position a number of circles with the plate and the burning lamp.

Sometimes, in place of the rice lamp, they fill the plate with water, coloured red with a mixture of saffron and other ingredients; and with this describe their circle, raising it as high as the head of the person who is the object of the ceremony.

This ceremony is intended to avert fascination by the eye, and to prevent the accidents which arise out of an evil impression occasioned by the jealous looks of certain persons. This ceremony is common and universal among the Hindus, and especially among persons of high ranks who, being more observed and having more enemies than private individuals, are more exposed to the evil influence of a malevolent or jealous look. Therefore, when such persons appear in public, the first thing that is done at their homes is to perform this ceremony of the *Ārati*, as an antidote to the ill-designed looks which may be cast on them or have already been cast. For the same reason princes have the ceremony repeated several times in a day.

This ceremony in variant forms is observed in other countries of the world.

Ārati is performed in front of the deity or the objects of veneration; it is a part of worship. Specially honoured guests or loved ones are also welcomed with this rite.

Ārati appears to be originally a south Indian ritual.

In Jaina temples, as in the case of Brahmanical shrines and images, the Jaina images are installed in a similar canonical way; daily worship is being offered to them, ceremonial worship is also in vogue, with occasional processions, decorations and the *Ārati*.

This auspicious ceremony is also performed when a victorious hero returns from the battlefield. Then scores of married women, considered as 'suvāsinis', wave five-wickered ghee lamps around the hero, singing welcome songs and praises. The temple *Āratis* are more or less general public performances and have a definite time-table. The *Ārati* starts right from the early hours of the dawn. The Ārati at the Pūjā (ceremonial worship) is performed morning and evening. At the time of putting the deity to sleep, the 'Śeja Ārati' is performed. There are different songs of *Ārati* composed by the saints and devotional poets and they are also called *Āratis* because of their association with the ceremony of the same name. The visual effect of the *Ārati* can easily be imagined.

The ceremony of *Ārati* is not confined to either deities or human beings, but is also employed in the case of animals like horses and elephants. Such a type of ceremony is of ancient origin and is mentioned by Kauṭilya. Horses from the royal stables are taken out for the express purpose of having lights or lamps waved before them. This function is called *nīrājanā* (Artha. 2.30). In the case of elephants too, during the periods of *cāturmāsa* (the months of July, August, September and October) and at the time when two seasons meet, this ceremony of waving lights has to be performed thrice (2.32).

Ārati. One of the three daughters of Māra, the other two being Tṛṣṇā and Rāgā. After Māra's discomfiture and defeat resulting from his failure in foiling the penance of the Buddha, they tempted him with their wiles in the first week after he had attained Enlightenment. When they tried in different ways to seduce him and could not succeed, he told them that he was beyond temptation. Thereupon they returned crestfallen to their father.

Aratni. A measurement, the 5th part of a puruṣa (the sacrificer's height).

It was the length of the arm from the elbow to the tip of the middle finger, from 18 to 22 inches. It was, according to Baudhāyana, equal to 24 *aṅgulas*. It has been traced from early times in works like the *Śatapatha-brāhmaṇa* (7.1.2.6). It is also often mentioned by Kauṭilya who equates it with two *vitastis*, one *vitasti* being equal to 12 *aṅgulas* (Artha. 2.20). Hence one *aratni* may be taken as equal to 24 *aṅgulas* — a measure which was specified by Baudhāyana. It was also called one *Prajāpati hasta* (hand or cubit).

The measure was employed in the construction of the Vedic fire-altars (Baudhāyana, *Śulva-sūtra*, 3.321). It was also used in finding out the height of elephants and the food required for them. This measure is still in use in rural areas, though it is being replaced by standard measures.

Āratrikā. The name of the daily temple ceremonies in praise of Caitanya and Kṛṣṇa. During the various chants the temple deities are offered food, incense, flowers, a handkerchief, a fan and an offering of flames.

Araṭṭa. A place in ancient India. After Droṇācārya (q.v.) was killed in the Mahābhārata War, Kṛtavarmā (q.v.) ran away with the warriors of Araṭṭa (Mb. Dro. 193.13).

It is a country to the north-east of Punjāb, famous for its breed of horses (the people in Gujarāt in Rāwalpiṇḍi still call their country Hairat or Airatadeś); also the inhabitants of this country. The *Mahābhārata* (Kar. 45) says that the country of Araṭṭa was watered by the Indus and its five tributaries. Kauṭilya's *Arthaśāstra* (2.30) says that it produced a fine breed of horses.

It appears that the Araṭṭas were apparently associated with the Sindhu or Lower Indus Valley. From the *Mahābhārata* it is learnt that the Araṭṭa was a lawless country.

Araṭu. A plant (Atharva. 20.131.17) (*Colosanthes indica*) from the wood of which the axle of a chariot was sometimes made (Rg. 8.46.27).

Arāura. Sobhāvatīnagar in the Nepalese Terai, the birth-place of Buddha Kaṇakamuni.

Arava. The Draviḍa people commonly called Tamil, who speak the Arava or Tamil language.

Ārāvali. A chain of hills connected by lower ranges with the western extremity of the Vindhya mountains on the borders of Gujarāt, and stretching from south-west to north-east up to a considerable distance beyond Ajmer, in the direction of Delhi. The range forms the watershed of the Indus and Ganges valleys. Its highest peak is Mount Ābu, about 5650 feet. Ārāvali (or Ādarśāvalī) means the hill of strength; and these hills have afforded protection to the most ancient sovereign race in the east or west, the ancient stock of the Sūryavaṁśa. The people who occupy the Ārāvali are the Mīnā mountaineers, a predatory race. The hills are rich in mineral resources, and enabled the Mewar family long to struggle against superior powers, and to raise the magnificent structure which ornaments their kingdom.

Aravālo. The Wullar lake in Kaśmīr. The Nāga king of Aravālo was converted to Buddhism by Majjhantika (Madhyantika), the missionary, who was sent by Aśoka to Kāshmīr and Gāndhāra. It is the largest lake in the valley of Kāshmīr and produces water-nuts *(Siṅgāḍā)* in abundance, supporting considerable portion of the population.

Ārāvamuthan, T.G. Tamil scholar, who was the author of *Account of the Tamil Academies* (Madrās, 1931) and *The Kāveri, the Maukahāris and the Saṅgam Age* (Madrās University, 1925).

Aravaṇa (Aruvaṇa). A charge or tax, which was current in Tamil and Kannaḍa countries, of six *paṇas (haṇas)* recovered from *māna* lands.

Aravelli. Name of a place in Andhra Pradeśa, which is situated about 50 kms north of Karimnagar and can be reached via Mallial. There is a ruined Venugopalaswamy temple of late mediaeval period outside the village. The temple faces the east and it is now surrounded by fields. The walls of the temple are plain and the *śikhara* built in brick is in stepped pyramidal form. The doorway of *antarāla* (q.v.) contains above the lintel a projecting cornice decorated with pendants. The Vaiṣṇavite *dvārapālas* are carved beneath the *sakhas*. Lattice windows are arranged on either side of the doorway. They are apparently meant for decoration as their rears are closed with a back plate. The loose sculptures of Vaiṣṇavite *dvārapālas* three feet in height stand on either side of the doorway.

Aravelli is famous for a female deity locally known as Nayakuralu. The goddess is housed in a separate temple in the village. This temple has brick walls covered by country tiles. The sculpture of devī is small in size. She holds a sword in the right hand and a bowl in the left.

There are some important sculptures outside the temple. The image of Viṣṇu with *makara-toraṇa* behind him is flanked by chowry-bearers. Garuḍa is seen sitting to his right at the bottom with folded hands. The hands of the god are mutilated. There is another sculpture of Ṣanmukha riding his peacock vehicle with his consort. The sculpture of Nāgini is half serpentine and half human in form shaded by seven hoods. She holds sword and shield in her hands. There is a virgal found outside the village on the way to Bathikapalli.

Aravidu (Karnāṭa) Dynasty. After his defeat at the battle of Talikota (1565) in which the Vijayanagar army was routed, Tirumala established his capital at Penugonda and restored to some extent the power and prestige of the Hindu kingdom. The dynasty founded by him ruled in the Deccan till 1684 and produced several kings of whom the third king Venkaṭa

II was the most remarkable. He transferred his capital to Candragiri and patronised Telugu poets and Vaiṣṇava authors. A later ruler, also bearing the name of Venkaṭa, granted in 1639-40 the site of Madrās to Mr. Day of the East India Company. The grant was subsequently confirmed by King Ranga III, who was practically the last of the rulers of the Aravidu dynasty.

Aravinda. Name of a hill in the region of Gayā (Vāyu. 109.15; Nāradīya. 2.47.83).

Aravinda. A lotus. It is one of the five arrows of Kāmadeva (q.v.).

Aravinda. A king of the Lunar dynasty. According to the *Bhaviṣya-purāṇa*, he was the son of Citraratha.

Aravindanābhi. Name of Viṣṇu (q.v.), from whose navel sprang the lotus which supported Brahmā.

Aravindasada. Name of Brahmā.

Arayannam. See *Haṁsa*.

Arāyī. 'Mean'. Name of one of a particular class of demonesses consisting of one-eyed limping hags who destroy embryos (Ṛg. 10. 155.1-4).

Ārbhava. See *Sūnu.*

Ārbhavapavamāna (stotra). Name of the first 'purifying' stotra belonging to the Ṛbhus. The number of verses has been raised to 17 by repetition.

Arbman, E. Swedish Indologist, whose chief work is *Rudra* (Uppasala, 1922). He sees in Rudra, a primitive popular deity, the prototype of Śiva.

Arbuda. A serpent-like demon, killed by Indra (Ṛg. 1.1.10.51). He was an enemy of Indra, and appears to be cognate with Vṛtra (=Ahi). Indra drove out Arbud's cows, and knocked him down by striking him with ice (or frost). According to another version, there were two Asuras bearing this name. Indra fought with them, made a heavy snow-fall over them and vanquished them. Finally, Indra killed them by his thunder-bolt (8.32.26; 10.67.12).

Arbuda. A Nāga (serpent) living in the mountains (Mb. Sabhā. 21.9). According to a Jaina legend that serpent, which dwelt under the mountain Arbuda, moved at the end of every six months. Whenever it did so that mountain trembled and that is why all the shrines on that mountain were without spires (Merutuṅga, *Prabandha-cintāmaṇi*, p. 179, Tawney's ed.).

Arbuda. The people about Mount Ābu, called Arbuda in the Purāṇas.

Arbuda. A *tīrtha* (holy place) where, according to another tradition, there was a hole in the earth. The *Mahābhārata* (Vana. 82) mentions Arbuda as a *tīrtha*, a place of pilgrimage. The hermitage of Vasiṣṭha was situated here. See *Ābu.*

Arbuda. The first of the eight cold hells in Buddhism. Here the cold cracks the skin of the culprits and forms *arbudas* (tumours).

Arbuda. See *Arbuda Kādraveya.*

Arbuda Kādraveya. A Nāgarṣi. He introduced certain reforms in the performance of Yajñas and taught how to squeeze the Soma juice (Ai. Brā. 6.1; Kau. Brā. 29.1; Sāṅkh. Brā. 29.1). He was Grāvastuta in the snake-festival or Sarpasatra (Pañca. Brā. 25.15). It appears that Arbuda referred to in all these places was one. He is said to have composed some *mantras* (perhaps spells).

Arbuda is the seer of Ṛg. 10.94 and is said to be the son of Kadrū and Kaśyapa Mārica.

Arbuda-sarasvatī. Name of a river sacred to the Manes (Matsya. 22.38).

Arbudāvali (Aravali) range. See *Ārāvali.*

Ārbudi. See *Ūrdhvagrāvan.*

Arbudi. A serpent-like demon, perhaps the same as Arbuda. By his creative powers (*māyā*), he projects apparitions of terrifying phantom armies and is thus often invoked to destroy enemies. He is also associated with Nyarbudi who is invoked to send forth seven spectres to terrify the enemy (Atharva. 11.9).

Arcā. See *Brāhmaṇa.*

Arcā. An image or icon. When sanctified by special rites the deity represented by it is said to take up his abode in it, and thus it becomes a proper object of worship. See *Prāṇa-pratiṣṭhā.*

Archaeology. A descriptive science, dealing with the interpretation of the remains of past phases of human civilisation. Popularly, however, archaeology is restricted to mean the 'study of antiquity'. In India, archaeology has been concerned with three specific objects: (a) tracing of the sites, which could be the centres of past civilisations, (b) excavations of those sites, and (c) study and preservation of the excavated material.

Antiquarian wealth of India attracted attention of officers of British East India Company from 18th century. The Asiatic Society was instituted at Calcuttā in 1784 (see *Asiatic Society*). The Society started a journal *Asiatic Researches* in 1788, which for more than 50 years (1788-1833) threw light on various branches of Indology like Indian archaeology, mythology, ethnology, numismatics, iconography, astronomy, history, agriculture, etc. In 1814 a museum was established to house objects collected by officers of the Society. Archaeology, however, formed only a small part of the activities of the Society. In 1800 Lord Wellesley, Governor-General, deputed Francis Buchanan to survey Mysore; in 1807 Buchanan was again deputed to survey topography, history and antiquities of Bengāl. In 1838, James Prinsep, Assay-master of the Calcuttā Mint, unravelled mystery of the Brahmi script, followed by the decipherment of the inscriptions of Aśoka (q.v.) the Great Mauryan emperor of the 3rd century B.C. During this period, significant work was done by James Fergusson, who for 18 years (1829-47) conducted an architectural survey of the country and systematically classified monuments. Besides the work done by the Asiatic Society, Calcuttā, its Bombay branch also took up some archaeological work in the west and south of India. But the first serious attempt to take up the work on a government basis was made when Lord Canning, Governor-General, established Archaeological Survey of India, with Alexander Cunningham (1814-93) as the Archaeological Surveyor. From November 1861 to Janurary 1865, Cunningham surveyed an enormous number of monuments and remains and fully reported on them with elaborate illustrations. But the work was abruptly terminated in 1866 and the Survey for all practical purposes was abolished. The Archaeological Survey was revived in 1870 and Cunningham was brought back to India as the first Director-General. For 14 years Cunningham and his officers toured about many parts of India discovering monuments and remains, revisiting old ones and bringing to light coins, inscriptions, sculptures and other antiquities. Reports were prepared of the Archaeological Survey of India. The exhaustive accounts of the explorations are contained in the 24 volumes called *Archaeological Reports*. Cunningham's survey covered only north and east India; to cover west India, an Archaeological Survey of West India was constituted in 1873 under James Burgess, to whose charge was added the Archaeological Survey of South India in 1881. Cunningham retired in 1885; his place was taken by James Burgess. Burgess's interest was mainly architectural. When he retired in 1889 he thought that the Survey had nearly finished its work, and could be wound up in a few years' time. The Department remained in a moribund state until 1902, when Lord Curzon, the then British Viceroy of India, put it on a permanent footing. Thus the Archaeological Survey of India was founded as a Central Government organisation on February 21, 1902, and John Marshall (later Sir) was made its Director-General on the recommendation of the British Museum. Marshall carried out the excavation work. Under Cunningham's preference for Buddhist sites: Sārnāth, Rājgīr, Śrāvastī, Kuśnagara and Nālandā, all in the central Gaṅgā valley, Sāñci in central India and remains in the North-West Frontier Province received adequate attention. Consequently knowledge of Buddhist architecture, art and iconography advanced enormously; of city-sites, Bhita and Patan, again in central Gaṅgā basin, and Taxilā in the north-west were excavated. Near Paṭnā, remnants of a Mauryan palace of Pāṭaliputra were discovered. Prolonged excavations at Taxilā were started in 1913 and continued till 1934. These brought to light the remains of three successive cities from the 5th century B.C. to the Kuṣān times. There was discovery of an ancient civilisation at Harappā in Montgomery district of Punjab and at Mohenjo-daro in Larkana district of Sind, both now in Pakistan; excavations at the first site started in 1921 and at the second in 1922; relics of the culture exposed at these two places (now known as the Indus Valley Culture or, more appropriately, the Harappa Culture) created great enthusiasm in the country. In 1904 was passed the Ancient Monuments Preservation Act; in 1906 Survey was placed on a permanent footing, with a Director-General, Government Epigraphist and officers for six circles, to cover the whole of India (including Burma but excluding Mysore, which had its own organisation). In 1921 archaeology was made a central subject; in 1926 an Exploration Branch was created within the Survey to cope with the increased work; extensive excavations were conducted at Harappā and Mohenjo-daro sites till 1931 and the remains of two large cities were laid bare. Between 1940 and 1944, the Department undertook extensive excavations at Ahicchatra (q.v.) in the upper Gaṅgā valley and established for the first time a cultural sequence of the region from the second half of the last millennium B.C. to about A.D. 1100. In 1944 Dr. Robert Eric Mortimer Wheeler was appointed Director-General. During his tenure modern methods in his excavations at Taxilā, Arikamedu near Poṇḍicerry on the east coast, Harappā and Brahmagiri in the lower Deccan, brought forth significant results. The Indian Parliament, after Independence, in 1951 passed an Act declaring to be of national importance all monuments and sites which had been previously protected under the Ancient Monuments Preservation Act, together with a large number of those situated in such States as were in pre-Independence days called the princely States. Later on, Mysore, Kaśmīr, Puddukottai and Mayurbhanj, Hyderābād, Gwālior, Ṭravancore, Cocin, Bhopāl, Barodā and Jaipur joined the list.

Excavation work has continued since then. Indian archaeologists have discovered hundreds of sites like the Indus Valley Civilisation adding new dimensions to our knowledge. The existence of a dockyard at Lothal in Gujarāt, or that of a ploughed agricultural field, which even antedates the Harappan remains, at Kālibagan in Rājasthān are some of the typical examples. Additional light has been thrown on the rituals as well as burial practices of the Indus people. Indeed substantial additions have been made on all the periods of man's story on this subcontinent. In the case of the Stone Age Sohan culture too, as in the case of the Indus civilisation, nearly 100 sites of this culture have been discovered along the Himālayan foothills in Jammu &

Kaśmīr, Himācal Pradeśa and northern Punjāb and Haryāṇā. It was once thought that there was a break between the Early Stone Age and the Late Stone Age in India, but this gap too has been bridged. Ancient sites at Ayodhyā, Old Fort at Delhi and Hastināpur have also been excavated.

A great deal has been done to explore pre-historic paintings and now we have the cave-paintings of Bhim Betka which stand up to the reputation of Lascaux and Altamira in Europe.

The vast gap between the end of the Indus Civilisation and the beginning of the historical period is almost on the point of being bridged. It is to this period in northern India that the Copper Hoard culture, the Ahar culture and the Painted Grey Ware culture belong; practically nothing was known about the latter two, prior to the Independence.

Similarly, central India, central and northern Deccan are no longer *terra incognita*. Here we find the Mālwā and Jorwe cultures flourishing in the 2nd millennium In fact, the horizontal excavations carried out at Inamgaon throw very useful light on the settlement-pattern of the Jorwe culture. In south India, it was thought that the Neolithic culture did not go earlier than 1000 B.C. and that the Megalithic culture may be only as old as *c*. 300 B.C. Extensive work in the region has shown that these dates are highly conservative. It is now known that when the Harappans were occupying the Indus Valley and the adjacent areas, it was the neolithic folks who were living in south India. The megalith-builders too are likely to have emerged on the scene as early as the first quarter of the 1st millennium B.C. and not in the last quarter, as had been envisaged earlier.

A good development in recent years is the increasing application of science to archaeology. Scientists at the Physical Research Laboratory, Ahmedābād and the Birbal Sāhni Research Institute, Lucknow, have come out in a big way to help archaeologists in giving a very large number of dates, based on the Carbon-14 method, which have helped in fixing most of the known archaeological cultures in their respective chronological niches.

A new development is the under-sea archaeology. With this we expect to recover the evidence of ships, which may have by chance sunk in our coastal waters during ancient times. The fourth marine archaeological expedition headed by Dr. S.R. Rāo has discovered in 1986 the remains of a temple, a stone-built jetty and perforated stone anchors during the under-water excavations in the Arabian Sea near the legendary town of Dwārkā on the Gujarāt coast. While the temple remains are assigned to the 1st century B.C., the trapezoid three-holed anchors, recovered with great difficulty, are almost identical to the anchors found in the Bronze Age sites of Ugarit in Syria in the 14th-13th century B.C. The Dwārkā anchors weigh 150 kgs.

The Archaeological Survey is engaged in the exploration and excavation of ancient sites, maintenance and preservation of ancient monuments, declared to be of national importance by law, study of epigraphs and coins, exhibition and preservation of ancient relics in the museums and preparation and publication of multiform records, reports and reviews. It has 10 circles spread all over the country and 10 separate specialised branches dealing with excavation, pre-history, epigraphs, chemical preservation, archaeological gardens, museums, and survey of temples. The Survey brings out *Indian Archaeology — A Review* and *Ancient India*, a bulletin besides research publications on various subjects.

Many institutions, including universities, have come forward to undertake archaeological work: University of Calcuttā excavated at Bangarh in east India as early as 1937-41; invaluable work has been done by the Deccan College Post-graduate and Research Institute, Poonā, K.P. Jayaswāl Research Institute, Paṭnā, and the Universities of Allāhābād, Saugor, Barodā and Calcuttā.

An important expedition, named Vedic Saraswati River Research Project, has been undertaken by a private institution: Bābā Sāheb Āpṭe Smārak Samiti, Nāgpur, a few years back in November-December 1985. The team was headed by the late Dr. V.S. Wakankar, noted archaeologist from Ujjain. The project tried to discover the old course of the river Saraswati, so popular in the Vedic literature, right from Ādi Badri near Jagādhari in Haryāṇā to Prabhās Patan (Somnāth) in Saurāṣṭra. The team traversed through Kurukṣetra, Kaithal, Jind, Hānsi, Hissār, Agrohā and Sirsā in Haryāṇā; Nohar, Hanumāngarh, Anupgarh, Bikāner, Pokaran, Jaisalmer, Bārmer, Balotrā, Jalaur and Sirohi in Rājasthān; and Ambāji, Siddhapur and Somnāth in Gujarāt. Dr. Wakankar said that beyond Sirsā, the river was at one time six to eight kilometres broad which made it to be called the *Naditama* (the supreme river) in the *Ṛgveda*. On both sides of this channel (now lost in the desert), Harappan sites were found.

Ārca-jyotiṣa. Sanskrit work, which is a summary of the astronomical knowledge of the Āryans up to 2nd century A.D.

Arcaka. A priest or pujārī, whose duty is to worship the deity-idols in a temple.

Arcan. Hymn-seer of Ṛg. 10.149. In the fifth stanza of this *sūkta*, the seer seems to refer both to his father and to himself. He was the son of Hiraṇyastūpa Āṅgirasa.

Arcana (Arcanā). Worship. There are eight types of worship. See *Aṣṭa-Vidhā*.

Arcanānas. Name of a Ṛṣi belonging to the Atri family (Ṛg. 5.64.7). He was a hymn-seer (5.63; 64; 8.42). He was helped by Mitrāvaruṇa (5.64.7). He is mentioned in the *Atharvaveda* (18.3.15) along with Śyāvāśva. He desired to marry Rathavīti, but her father had decided to give her in marriage only to a maharṣi, and therefore Arcanānas became a maharṣi with the help of the Marutta and wedded Rathavīti. Maharṣi Śyāvāśva was their son.

Arcant. It may be possibly, as Ludwig thinks, the name of the author of a hymn of the *Ṛgveda* (10.149.5); but the word may be merely the ordinary participle 'praising'.

Arcat Hairaṇyastūpa. A hymn-seer (Ṛg. 10.149). There is also a reference to him in a Mantra (10.149.5).

Ārcatka. A patronymic of Śara (Ṛg. 1.116.22). He was the son of Ṛcatka.

Arcāvatāra. Sacred images or idols.

That special form which the divine, without remoteness of space and time, accepts for its body as a substance chosen by the devotees and descends into it with a non-material body.

It is four-fold: self-manifested, consecrated by divine beings, consecrated by sages and consecrated by human beings.

It is God in the shape of sacred idols and one of the five-fold forms of Īśvara.

See *Vyūha*.

Archer, William George (1907-79). Eminent art critic. He was educated in the Cambridge University and joined the Indian Civil Service in 1931. While serving in Bihār, he took interest in the folk art of Bihār, especially in Mali and Maithili paintings. Later he became a general art critic. Among his numerous publications are *Kāṅgrā Paintings* (1952), *Indian Paintings from Rājasthān* (1957), *Indian Miniatures* (1960), *Kālighāṭa Paintings* (1962), etc. He was the Editor of *Man in India* from 1942 to 1949. Archer retired in 1948 from India but was connected throughout his life as Keeper or Curator of the various collections of Indian Paintings in England. He was given the Burton Medal of the Royal Asiatic Society in 1978.

Along with Sankaṭā Prasād, he published *Bhojpurī Grāmya-Gīt* (Bhojpurī rural songs;

1943), a collection mainly of marriage songs. Archer's other works are: *The Blue Grove, The Dove and the Leopard* (Calcuttā, 1948) and *The Vertical Man* (London, 1947).

Archery (*Dhanurveda, Dhanus-veda* or 'bow knowledge'). Dhanurveda or the science of archery or of military art was one of the principal Upavedas or auxiliary science, traditionally regarded as part of the *Yajurveda*. Every Kṣatriya youth was expected to be proficient in archery and the warfare techniques. Dhanurveda did not include archery only, it dealt with all types of arms.

Treatises on Dhanurveda have been written by the sages Bṛhaspati, Bhṛgu, Śukra, Viśvāmitra, Vasiṣṭha and others, each expounding one aspect of the military art. These are now lost, but mediaeval works by Vikramāditya, Sadāśiva and Śārṅgadatta are extant. Madhusūdana Sarasvatī (fl. 16th-17th centuries) in the work, *Prasthāna-bheda*, however, states that a Sanskrit book entitled *Dhanurveda-saṁhitā* by the sage Viśvāmitra is available, but some scholars are of the opinion that not much antiquity can be attributed to this work. The Saṁhitā consists of our Pādas (sections): *Dīkṣā-pāda, Saṅgraha-pāda, Siddha-pāda* and *Payoga-pāda*. The first section deals with the four types of armaments: *Mukta* (cakra, etc), *Amukta* (swords, etc.), *Muktāmukta* (spears, etc.) and *Yantra-mukta* (arrows, etc.). Other important weapons are: Āgneyāstra, Brāhmāstra, Vaiṣṇavāstra, Pāśupatāstra, Prājāpatya, etc., which were extensively used in the Laṅkā and Mahābhārata Wars. The four main constituents of the army are then discussed; these are: chariots, elephants, cavalry and infantry. Auspicious and inauspicious elements are then mentioned in the first section (pāda). The qualifications of a preceptor and all types of armaments are described in the second section, while the third section deals with the special types of armaments, their practice, mantras, their presiding deities, and mastery over them through mantras. The last section deals with the worship of the gods, use of weapons, etc.

Full details about the armaments are available in the *Agni-purāṇa* (249-52) which are given below:

Divisions of Dhanurveda. This is known as *Catuṣpāda* or four-footed also because of the fact that the four main constituents of an army are the chariots, elephants, horses and men. The Veda has been divided into five parts: *Yantramukta, Pāṇimukta, Muktasandhārita, Amukta* and *Bāhuyuddha*. There is another division, according to Astra and Śastra. There is yet another division of the science into two by some scholars from a different viewpoint calling them Māyā and Ṛju.

(1) *Yantramukta* (*Yantra* = machine). This means a warfare where machines are used. *Kṣepiṇī* (sling), bow and arrow and other such machines are included in this.

(2) *Pāṇimukta* (*Pāṇi* = hand). This is where the hand is used mainly; stone, mace, etc. are used in this.

(3) *Muktasandhārita*. This includes the use of weapons like a spear.

(4) *Amukta*. The use of a weapon like a sword which never leaves the hand.

(5) *Bāhuyuddha* (*Bāhu* = hand). The fight only with hands; here there is no use of a weapon. He should be one who will never get tired even after much exertion. A war with bows and arrows is considered the best and most manly, and with a spear ranks next, a fight with a sword is bad and fight with hands the most mean.

The Trainees. Only a person of a Brahmin caste is entitled to be a preceptor in Dhanurveda. Persons of the next two castes, Kṣatriya and Vaiśya, should learn from such a preceptor. The Śūdra can fight on his own. He is not allowed to learn military art from a guru. Those mixed-born are to help the king during a war.

Various Āsanas (postures). The training of the archer included exercises in concentration and meditation, in special *mudrā* and *āsana* techniques, and breathing methods. Several poses of the archer have passed into the classical *āsanas* (q.v.). There are nine different ways of standing to give a fight, classified according to the different positions of one's foot, heel and knees. These are:

(1) *Samapāda* (standing with Aṅguṣṭha, Nariyāṇi (Gulpha), Pāṇi and Pāda closely joined together); (2) *Vaiśākha* (keeping the legs 27 inches apart and without bending the knees standing erect throwing weight on the toes); (3) *Maṇḍala* (keeping the knees 36 inches apart and standing in the shape of a *haṁsapaṅkti*); (4) *Ālīḍha* (bending the right knee and thigh in the shape of a plough and without any movement in the posture drawing the left leg 45 inches apart); (5) *Pratyālīḍha* (bending the left knee and thigh and standing as above); (6) *Jāta* (placing the right foot straight and placing the left one perpendicular to the right one with the heels and the ankles of the feet five fingers apart; the whole length of the posture not exceeding 12 fingers); (7) *Daṇḍayāta* (keeping the right knee bent and the left leg straight or vice versa); this posture is called *Daṇḍāyata Vikaṭa*; if for the above posture the distance between the two legs is two palm-lengths it is *Vikaṭa*; (8) *Svapuṭa* (keeping the knees *viguṇas* and the feet *Uttāyanas* for the posture of *Svapuṭa*); (9) *Svastika* (keeping the legs 16 fingers apart and raising feet a little keeping the level of both the feet equal).

Use of Arrows. Before a man is to make use of a bow and arrow, he should first take the posture of Svastika and bow down. He should take the bow by the left hand, take the arrow by the right hand. He then should adopt a posture of either Vaiśākha or Jāta and taking the bow should sink into the earth one end of the bow and draw the bow-string up to the other end and see whether there is sufficient length for the string. He should take an arrow from his quiver and thrust the arrow-head into the ground near the bow. He should place his elbow on the top of the arrow with his forearm bent and fist clenched. If the clenched fist touches the top of the bow that bow and arrow is superior to any other. He should tie the bow-string in a way that the distance between the tied bow-string and the bow is 12 fingers. He should place the bow in front of his navel and the arrows in a quiver on his hip. Taking an arrow he should raise the bow and fix the arrow at a point on the bow-string between his eye and ear. He should take the arrow by his left fist and fix it so that the fist touches the left nipple. The bow should not change position horizontally, vertically, laterally, face downwards or upwards. Then taking an arrow from the quiver by the thumb and forefinger fix it on the bow-string and stretch it well before sending the shot. The clue to correct aim is this: Anything that one can see with one's eyes but can be covered by his fist is within the arrow-shot. When one arrow is sent another should be taken immediately from the quiver, and sent in quick succession. This is called *Upaccheda*.

Operations with a sword and a carma (shield). There are 32 different ways of putting into use a sword or a shield.

Operations with ropes. There are 11 different ways of using a rope in a war.

Modes of Using the Weapons:

(1) Deeds with a wheel are: *Chedana, Bhedana, Pātana, Bhramaṇa, Śayana* and *Vikartana*.

(2) *Śūla* (spear). Deeds with this are: *Āsphoṭana, Kṣolana, Bhedana, Trāsana, Āndolana* and *Āgnāta*.

(3) *Tomara* (iron club). Deeds with this are: *Dṛṣṭighāta, Pārśvaghāta, Ṛjupakṣa* and *Iṣṭaprāpta*.

(4) *Gadā* (mace). Deeds with this are: *Gomūtra, Āhata, Prabhūta, Kamalāsana, Tata, Ūrdhvagātra, Vāmanamita, Dakṣiṇamita, Āvṛtta, Parāvṛtta, Pādoddhūta* and *Avapluta Haṁsamarda*.

(5) *Paraśu* (axe). Deeds with this are:

Karāla, Avaghāta, Daṁśa, Upapluta, Kṣipatahasta, Sthita and *Śūnya*.

(6) *Muḍgara* (hammer). Deeds with this are: *Tāḍana, Chedana, Cūrṇana, Plavana* and *Ghātana*.

(7) *Bhindipāla*. Deeds with this are: *Saṁśrānta, Viśrānta, Govisarga* and *Sudurdhara*. Deeds with the *Laguḍa* are the same as these.

(8) *Vajra*. Deeds with this are: *Antya, Madhya, Pārāvṛtta* and *Nideśānta*. The deeds with *Paṭṭiś* are the same as these.

(9) *Kṛpāṇa* (*Churikā* — small dagger). Deeds with these are: *Haraṇa, Chedana, Ghātana, Bhedana, Mṛṅkṣaṇa, Pātana* and *Sphoṭana*.

(10) *Kṣepiṇī* (*Kaviṇa* — sling). Deeds with this are: *Trāsana, Rakṣaṇa, Ghātana, Baloddharaṇa* and *Āyata*.

The feats of one who fights with a bludgeon or cudgel are the following: *Santyāga, Avadaṁśa, Varāhoddhūtaka, Hastāvahasta, Ālīna, Ekahasta, Avahasta, Dvihasta, Bāhupāśa, Kaṭirecitaka, Utgata, Uroghāta, Lalāṭaghāta, Bhujavidhamana, Karoddhūta, Vimāna, Pādāhati, Vipādika Gātrasaṁśleṣaṇa, Sānta, Gātraviparyaya, Ūrdhaprahāra, Ghāta, Gomūtra, Savya, Bhakṣiṇa, Pāraka, Tāraka, Daṇḍa, Ākula, Kabarībandha, Tiryagbandha, Apāmārga, Bhīmavega, Sudarśana, Siṁhākrānta, Gajākrānta* and *Garbhākrānta*.

There are some references to Dhanurveda in the *Mahābhārata*, which are given below:

(1) A sage named Śaradvān was a noted preceptor in Dhanurveda. Kṛpācārya learnt Dhanurveda from him and taught many others of his disciples (Mb. Ādi. 129).

(2) Droṇācārya learnt Dhanurveda from Paraśurāma and imparted it to many other disciples of his including the Kauravas and Pāṇḍavas (129).

(3) Agniveśa, a sage, learnt Dhanurveda from sage Agastya (133.9).

(4) Dhanurveda has 10 aṅgas and four caraṇas (Mb. Śalya. 6-41).

(5) Four-footed Dhanurveda worshipped Subrahmaṇya (44.22).

In mythology the bow of Brahmā was called *Parivīta*; the bow of Indra was *Śakradhanus*, the rainbow; the bow of Viṣṇu was *Śārṅga*, so named because it caused the arrow (*śara*) to go (*ga*); or because it bore the arrow, the symbol of sexual love (*śṛṅgāra*). Another bow of Viṣṇu, *Cāpa*, descended to Rāma, Arjuna and other heroes. The magical bow of Soma the moon-god, known as *Gāṇḍīva*, was given by Some to Varuṇa, by Varuṇa to Agni, and by Agni to Arjuna when the latter helped him clear the Khāṇḍava forest. The primordial bow of Śiva, *Ājagava*, fell from the heaven for the use of Pṛthu, son of Veṇa. The bowstring of this celestial weapon was called *jyā*, and the term *jyāhroḍa* signified the unstrung bow not ready for use. The operation of stringing a bow was accompanied by a mantra in praise of Śiva. Bows used by warriors or hunters were strung with fibre, bamboo-strips, silk or gut. As a mark of his caste the Kṣatriya wore a bowstring for a girdle.

The arrow, called the *bāṇa* (or iṣu), consisted of a śaṅku, i.e., a spike or barbed head, attached to a *śara* or shaft, so named because it was first made from the śara reed. A metal arrow was called *nārāca*. The *kāṇḍa* was an arrow or dart shot from a *nālīka* or blowpipe, which was an ancient weapon.

Arrian (*c.* 150 B.C.) describes the Indian bow of his day as being the same length as the bowman. He says: 'There is nothing which can resist an Indian archer's shot, neither shield nor breast-plate.'

Archery was the predominant branch of the military art among ancient Hindus, as is evident from this use of the term, and from all descriptive accounts of heroic education. Rāma, his sons, the Pāṇḍavas, and all other princes are presented in the *Rāmāyaṇa, Mahābhārata*, and in all poems and plays, as making archery a principal part of their education, furnishing a remarkable analogy, in this respect, to the practice of the ancient Persians and Scythians. Throughout south-eastern Asia, the bow has almost disappeared, the only people using it constantly in war and for the hunt being the Bhils, Santhals, Kols, Mumars, Abors, etc. There are, however, competitions in archery and wonderful feats can still be observed.

See *Agnibāṇa*, *Army*.

Arci. A deva of Brahmasāvarṇi Manvantara.

Arci. When the dead body of Rājā Vena (q.v.) was churned, a couple was born: a boy and a girl. Arci was the girl. She became the wife of the boy, Pṛthu, when the latter became a Rājā. Arci was considered an incarnation of the goddess Lakṣmī (Bhāg. 4.15.5). Pṛthu did tapas in the forest and gave up his physical body in fire and attained Vaikuṇṭha (the abode of Viṣṇu) with Arci.

Arci. Name of one of the two wives of Kṛśāśva and mother of the sage Dhūmakeśa (Bhāg. 6.6.20).

Ārcika. In the *Sāmaveda*, a group of Ṛcās is called *Ārcika*. Generally it is accepted that the *Sāmaveda* has three Ārcikas: *Pūrvārcika, Mahānāmnī* and *Uttarārcika*. The first Ārcika or Pūrvārcika consists of four Kāṇḍas or Parvas, mentioned as: Āgneya, Aindra, Pavamāna, and Āraṇya. Pūrvārcika is also called Chanda Ārcika. In this Ārcika, the number of Ṛks is 640: Some Ācāryas regard Āraṇya Parva as a separate Ārcika. According to them, the number of Ṛcās in Pūrvārcika or Chanda Ārcika is 585 and in the Araṇya Ārcika, the number is 55. The second Ārcika of *Sāmaveda* is Mahānāmnī, which consists of 10 Ṛcās. The third Ārcika is called Uttarārcika, which consists of 1,225 Ṛcās. In the Pūrvārcika, there are two kinds of songs: Grāmeya Gāna and Āraṇya Gāna. The Grāmeya Gāna were sung in the villages while the Āraṇya Gāna were sung in the solitude of forests and were held sacred. The Uttarārcika consists of two kinds of songs: Ūha Gāna and Ūhya Gāna. The Yoni Ṛcās of these are generally taken from Pūrvārcika. On the Ṛcās of the *Sāmaveda*, the ancient Ṛṣis have composed songs. The songs of Pūrvārcika are called Prakṛti Gāna and of the Uttarārcika Vikṛti Gāna. In the Prakṛti Gāna, the number of Grāmeya Gāna is 1,198, while the number of Āraṇya Gāna is 296. In the Vikṛti Gāna, the number of Ūha Gāna is 936, while the Ūhya Gāna are found as 209. There is a slight variation in the numbers of the Gānas or songs.

Ārcika Parvata. Name of a mountain where Cyavana and Sukanyā lived (Mb. Vana. 125. 16).

Arcimāli. One of the monkeys, who went to search Sītā (q.v.) towards the west (Rām. Kiṣ. 42).

Arcirādi-mārga. The path to liberation; the passage through which *Jīva* journeys to the Supreme Being/Abode.

Arciṣmān. Names of Agni, Sūrya, Pradīpa, etc.

Arciṣmat. Son of Dakṣasāvarṇi Manu.

Arciṣmat. Name of Viṣṇu.

Arciṣmat. A sect of Pitṛs (Mb. Śānti. 236.15).

Ārciṣmat. One of the Sutapa Devas.

Arciṣmatī. The fourth daughter of Maharṣi Aṅgiras (Mb. Vana. 216.6).

Arciṣmatī. Daughter of Bṛhaspati. She was one of the seven daughters of Bṛhaspati by his second wife Śubhā.

Arciṣmatī. Name of the town or world of Agni.

Arciṣmatī. One of the 10 earths according to the Buddhists.

Arciṣmatī. Radiant insight. See *Bodhisattva.*

Architecture. It is defined as 'the art or science of a building, including plan, design, construction and decorative treatment. There is ample evidence to prove that India is the only country in the world where this art was practised and perfected even before the Christian era. From the excavated remains of the Harappā and the Mohenjo-daro it is abundantly clear that the ancient Indian cities in the early period were scientifically planned and constructed. They present a highly developed urban civilisation which was at its peak in the second half of the 3rd millennium B.C. Between the Harappā culture on the one hand and the early historical period on the other, the picture is very hazy archaeologically. Speaking practically nothing definite is known or established about the Vedic, Rāmayaṇa and Mahābhārata periods. The beginning of historical archaeology may be dated to the 3rd century B.C. Some relics two or three centuries prior to that date are known to exist on a few sites such as Taxilā and Rājgīr. The contribution of Aśoka (272-232 B.C.) in the early religious architecture is great. He is credited with the authorship of these types of religious monuments, i.e. pillars, stūpas, rock-cut caves, etc. The period between 700 and 900 A.D. was devoted to the rock architecture. The best examples of this architecture are the islands in Bombay and Mahābalipuram in Madrās. During the Gupta period a new style of temple architecture emerged. It was perfected later in the Cālūkyan, Hoysala and South Indian temples. Between 600 and 900 A.D. the Pallava architecture flourished and during 1100-1350 A.D. the Pāṇḍya style of architecture emerged with rich plastic decorations. Under the patronage of Vijayanagar kings (1350-1565) and of Nāyakas of Madura (1623-1665) the South Indian temple architecture reached its zenith.' – EI., p. 67.

Ārcoka. A mountain in front of the forest Saindhava inhabited by Manīṣipuruṣās (Mb. Vana. 125.16).

Arcoṭ. A small town about 105 kms west from Madrās, taking its name from two Tamil words, *Aru-Kadu*, the six jungles on the river Palar; it is *Ṣaḍāraṇya* (q.v.) in Sanskrit. It is the Arkaton Basileon of the Greeks, and the capital of the nomade Sorai, the whole of the neighbouring territory for several centuries after the Christian era having been occupied by shepherd Kurumbara, and then formed the centre of the Cola kingdom. But it must have been a place of great antiquity by its being taken notice of by Ptolemy as the capital of the Sorai of Soramanḍalum, from whence corruptly Coromanḍel. The Kurumbar dynasty was overthrown in the beginning of the 12th century by Adondai, an illegitimate son of Kulottuṅga Cola. The country, however, again lay waste, until Nala Bomma-Nāiḍu and Timma Nāiḍu built, or rebuilt, the town of Arcoṭ, which was occupied for generations by their successors, who again were put aside by Aurangzeb's general, Zulfiqār Khān, who took Ginji in 1698 and settled many of his co-religionists in the country. Their descendants are still numerous. Arcoṭ figured prominently in the Second Carnāṭic War (1751-54). Candā Sahib besieged Arcoṭ with a large army. Clive and his army stood the siege for 56 days and ultimately repulsed the besiegers. The siege of Arcoṭ laid the foundation of Robert Clive's reputation as a General.

Ardana. Name of Śiva.

Ardhacakravarti (Ardhacakri). Name of the nine black Vasudevas and the nine enemies of Viṣṇu.

Ardhacandra. Name of a sacred place (*tīrtha*) in the region of Mathurā (Varāh. 169.3).

Ardha-candra. A kind of nail-mark (*nakhakṣata*), wherein the nail-mark is of the shape of half-moon. According to Kāmaśāstra, this is usually impressed upon the neck and the breasts.

Ardha-citra. Half transparent Ābhāsa or a kind of marble.

Ardhadevas (semi-gods). In temples, hermits, ancestors, serpents, celestial maids and such others are also worshipped. Among these there are Vasus, Nāgas, Asuras, Paiśācas, Vetālas and many other classes. These are the semi-gods.

Ardhagaṅgā. Name of the river Kāverī.

Ardha-hāra. A half chain, an ornament. It is a technical term used in the Hindu Architecture.

Ardhajaratī-nyāya. The maxim of the half-old woman. A woman might be considered old for her breasts have become loose. On the other hand she might not be taken as old because of her hair, which are still black.

Ardha Kathānaka. The first autobiography in Hindi by Banārasi Dāsa Jaina (q.v.; fl. 1638). As its name indicates, it is half of the story; at the age of 55 its author wrote his memoirs and he thought he was midway in his life's journey but soon after he fell ill and died at the age of 57.

Ardha Kathānaka consists of 675 couplets mostly *dohās* and *caupaīs* and contains numerous references of historical interest. The poet also reflects on his past life. Thrice married, he had seven children, all of whom eventually died leaving the old man lonely in deep anguish. During his youth, instead of attending to his business, he used to relax at home reading the two love tales, viz. *Madhumālatī* and *Mṛgāvatī*, and learnt from them the pleasures of love-life. It describes many places such as Rohtak, Āgrā, Meerut, Allāhābād, Kāśī, Hastināpur, Delhi, Patnā, etc. The poet narrates the incidents as faithfully as possible. Also the Mughals, from Humāyuṅ to Śāh Jahān, find mention in the book. Every death meant uncertainty about the successor in the Mughal house and the public was surrendered to the cruel whims of the terrorists. When the news of Akbar's death spread in the city, all businessmen closed their shops, removed the valuables to unknown places and wore torn clothes and dressed up like beggars to avoid torture and fleecing at the hands of the officers.

Although a businessman by caste, the author successfully entered the field of literature.

Ardhakīla. Name of a sacred town, which was founded by Darmī Darbhi on the Saṅgama (junction) of the rivers Sarasvatī and Aruṇā (Mb. Vana. 83.153-57).

Ardha-kukkuṭī-nyāya. The maxim of the half-hen. The reasoning of one who preserves the rear half of a hen which produces the eggs, and eats the front half. This is applied to those who respect one part of a system or a thing and do not respect the other part.

Ardha-lakṣmī-hari. 'Half Lakṣmī and half Hari or Viṣṇu'. It is a form of Viṣṇu. It is like Ardhanārīśvara (q.v.), the combined form of Śiva and Pārvatī. It represents the combination of *Sat* and *Cit*, which gives birth to Ānanda (bliss).

Ardhamāgadhī. The language of Magadha in ancient times. Mahāvīra, the famous Jaina Tīrthaṅkara, preached in this language. Being the language spoken by the people, it was easily followed by women, illiterate and even children. Later on the sermons of Mahāvīra were collected by his disciples, which were given the name of 'Āgama'. Ācārya Hemacandra has called Ardhamāgadhī an 'Ārṣa Prākṛt'. The word Ardhamāgadhī has been interpreted in two ways: (1) The language which is spoken in half of the Magadha; and (2) the language which has many of the characteristics of Māgadhī. The post-Āgama language of the Jaina literature has been called Prakṛt and not Ardhamāgdhī, which perhaps reveals this fact that the Jaina religion had spread beyond the frontiers of Magadha. Ardhamāgadhī belongs to the family of Āryana languages and represents a transitional stage between Sanskrit and modern Indian languages.

The canonical works of the Śvetāmbara Jainas are written in a language which is known as Ardhamāgadhī.

Ardhamāgadhī Dictionary. See *Ratnacandra*.

Ardha-maṇḍalī. One of the basic positions taken in the Bharata-nāṭyam dance form. In this position the feet are placed sideways, and the knees are also bent sideways. Ardhamaṇḍalī is often termed as *ukkara-maṇḍalī*, the Tamil word *ukkara* meaning sitting.

Ardha-maṇḍapa. A technical term concerning Hindu temple architecture. The antechamber immediately adjoining the *garbhagṛha*; essentially forming the entrance framework for the main shrine; known as *antarāla* in the north especially in Sandhara temples; generally rectangular transversely and leading immediately to the *mahāmaṇḍapa* in the southern temple; in early forms, however, both in the north and in the south, the temple unit contains only Cella and *ardha-maṇḍapa*, which in such cases would be called the *mukha-maṇḍapa* or, when very narrow, a *praggrīva*.

Ardha-maṇḍapa is also a porch leading to the main hall (*maṇḍapa*) of a temple. The main hall is in front of the shrine, and is used for the assembly of the devotees. *Ardha-maṇḍapa*, which is not very common in a temple, can be seen in the Kaṇḍāriyā Mahādeva Temple at Khajurāho.

Ardha-maṇḍapa (half a pavilion) also refers to the enclosed portion in front of a shrine. It is sometimes open and, in some cases, closed. It also connotes a narrow passage or vestibule connecting the central shrine (*garbha-gṛha*) and the frontal pavilion (*mukha-maṇḍapa*). It is open on two sides to permit the circumambulation (*pradakṣiṇā*) of worshippers.

Ardha-nārāyaṇa. A form of Viṣṇu.

Ardhanārīśa (Ardhanārīśvara). Name of Śiva combined with that of Pārvatī, as one person, half man and half woman. It is a form in which Śiva is represented as half-male and half-female, typifying the male and female energies. It thus represents the union of Śiva and his Śakti (power, or energy). There are several stories accounting for this form, one story being that Śiva came to this form by worshipping Śakti.

According to the *Śiva-purāṇa* and the *Liṅga-purāṇa*, Śiva appeared before Brahmā in this form when the male beings, the Prajāpatis, created by Brahmā were found unfit to carry out his command to create various beings.

A more popular story about the origin of this form is related in connection with that of Bhṛṅgi. Bhṛṅgi, a sage and a devotee of Śiva, used to circumambulate Śiva every day, while the other ṛṣis used to go round both Śiva and Pārvatī. In order to force Bhṛṅgi also to do so, Śiva and Pārvatī joined their bodies together, but Bhṛṅgi took the form of a bee and bored his way through a hole made in the composite body. He was called Bhṛṅgi from *bhṛṅga* (a bee). The exclusive devotion to Śiva infuriated his feminine aspect, Pārvatī, who cursed Bhṛṅgi to become weaker daily. Due to the curse Bhṛṅgi became more and more emaciated till he was reduced to such a state that he could hardly support himself with both his legs. God Śiva, however, came to his rescue and granted him the support of a third leg so that he might devote his attention to Śiva alone. This is why Bhṛṅgi is represented in sculpture with three legs and three arms. Such an image can be seen at Śrīśailam, Āndhra Pradeśa. A similar image is claimed to have been installed by a feudatory of the Cola King Rājarāja I in the 11th century A.D.

The Ardhanārīśvara is also called *Ardhanārī-naṭeśvara* and Parāṅgada (Vāyu. 9.75-98, 41.36; Brahmāṇḍ. 2.27.98, 4.5.30, 4.44.48). Banerjea in his *Development of Hindu Iconography* suggests that it emphasises 'the union of the principal cult deities of Śaivism and Śāktism' (p. 552). In this androgynous form of Śiva, the left side of the body is depicted as female and the right as male, representing the culmination of all male and female forms. From the union of the male and female energies, lust arises, and hence this form of Śiva symbolises lust (*kāma*). Ardhanārī carries out the creative process and begets Skanda or Kumāra (q.v.). The feminine half is considered more violent, impulsive and creative than the male half, and only when the distinction and limitation of male and female is overstepped and the impersonal Brahman realised can liberation occur.

In the later Purāṇas Rudra-Śiva appears as the divine androgyne, the right half male, the left female, sprung, according to some accounts, from Brahmā. The feminine half of Śiva, called Śivā, Śakti, Pārvatī, etc. is in many ways simply a female reflex of the god. Whether depicted as a loving couple as Liṅga and Yoni conjoined, or in hermaphrodite form as Ardhanārīśvara, Śiva and his spouse are really one. Their union is not truly sexual, since procreation is not its purpose. Rather, the couple symbolises the union of the polarities that exist in the cosmos.

Earlier, in the *Ṛgveda*, the heaven-earth couple, Dyauspṛthvī, must be separated by Indra. According to S. Kramerisch (*The Indian Goddess, History of Religion*, XIV, 1975), the frequent invoking of Father Dyaus in the feminine gender shows that he and the mother were probably conceived as an androgyne. Aditi and Dakṣa, who are said to have given birth to each other, are evidently bisexual. Agni is called a bull-cow and Prajāpati, Lord of Creatures, is an androgyne who divides himself, producing *Vāca*, (fl.), for purposes of procreation. Puruṣa, similarly, 'desired a second. He became as large as a man and woman in close embrace. He caused himself in two....' (Bṛhad. Upa. 1.4.3ff). The cosmognic egg, which, in other texts, splits to become heaven and earth reveals Brahmā, who likewise projects a female counterpart.

In Buddhist and Hindu tantrism, the realisation of the union of these opposites is sought through ritual and meditation. The Yogī who awakens the sleeping Kuṇḍalinī (f.) and raises her to union with the male principal at the top of the head realises androgyny within. The *yab-yum* (father-mother) icons of Tibetan and Nepalese Buddhism are further symbolisations of the union of opposites sought by all Tantrics: a state in which 'male' and 'female' permanently 'copulate'.

A number of Greek gods and goddesses engendered offspring sexually, and examples of androgynous representations of Zeus, Aphrodite, Venus, Dionysus and others, have been found, although their exact significance is not quite clear.

There have been several cases of androgynous forms, e.g. the ancient Egyptian god of the Nile Hapi, and of Nu, the god of the primeval waters from which the world was created; or Adam before the separation of Eve. The Venus Barbata of Cyrus was regarded as both male and female (Farnell, *Cults*, Vol. II, p. 628); the Navajo Indian god Ahsonnutli was also bi-sexual. In Tantrism the Supreme Being is believed to include male and female elements within himself (Stutley, *A Dictionary of Hinduism*).

Ardhanārīśvara images are found in the rock-cut temples at Bādāmi, at Mahābalipuram, at the Elephanta Caves (off Bombay), etc. See *Annapūrṇā*.

Ardhapaṇya. A group of Gotrakāra Ṛṣis, who belonged to the family of Atri.

Ardha-paryaṅka. Name of a sitting mode (*āsana*) in which one leg, usually the left, is tucked up on the seat, while the right one dangles down. The term occurs in Buddhist iconography. The usual name for this *āsana* is *lalita* (graceful).

Ardha-prāṇa. A technical term used in the Hindu Architecture. It is a kind of joinery resembling the shape of the bisected heart.

Ardharcaśaḥ. A mode of reciting the Sāvitrī mantra, in which the recitation is done half verse by half verse by the teacher at the Upanayana ceremony.

Ardhasādhaka. One of the eight ministers of King Daśaratha (Rām. Bā. 7.2-3).

Ardha-śālā. A half-hall, an antechamber with one or more closed sides.

Ardhasama (pāda) sthānaka. 'Half-straight-standing posture'; name of a *sthānaka* (standing) posture in iconography. In this posture one foot is firmly planted, while the other foot and leg indicate a movement.

Ardha-śrāvaṇikā-vrata. A fast which starts from the *pratipadā* or first of the bright half of Śrāvaṇa; its duration is one month. During this period meal should be taken once or twice a day according to a set pattern (Hemādri 2.753-54).

Ardha-vaināśikas. 'Half-nihilists'. The followers of Vaiśeṣika school of philosophy, who were called as such by Śaṅkarācārya.

Ardhin. One who gets a half share in the sacrificial fee; a designation of that group of priests, the first assistants, who receive a half of what the principal priests get.

Ardhodaya. A yoga of rare occurrence. It is said to equal in holiness to a *koṭi* of solar eclipses. Later mediaeval digests quote a verse of the *Mahābhārata*: 'When in the month of Pauṣa or Māgha there is an *amāvasyā* (new moon) with Śravaṇā *nakṣatra* and Vyātipāta yoga, that is called Ardhodaya.' Sometimes Sunday is added to the above requirements. In Ardhodaya, a bath at Prayāga in the morning is very meritorious, but it is provided that all rivers become like the Gaṅgā at Ardhodaya.

A vrata (fast) is observed on this day and Brahmā, Viṣṇu and Maheśa are to be worshipped in this order. See *Arghodaya Vrata.*

Ardhodaya-vrata. See *Ardhodaya*.

Ardibehest-Jasan. A festival of the Pārsis or Zoroastrians, maintained in honour of Ardibehest Amsaspund, the controlling angel, according to their theology, over their sacred fire. On this day the Pārsis crowd their fire-temples to offer up prayers to the Supreme Being.

Ardra. A lunar mansion in Gajavithi. The path of the sun and other planets amongst the lunar asterisms is divided into three portions or Avasthānas, northern, southern and central, called severally Airāvata, Jaradgava and Vaiśvānara. Each of these again is divided into three parts or Vithis. Each of these Vithis contains three asterisms.

Ārdra. His another name is Ārdraka (Mb. Vana. 193.3; see *Indu*).

Ārdrā. One of the 27 wives of Soma.

Ārdrā. 'Moist'; it is a *nakṣatra* (q.v.). It is the star alpha *Orionis*, i.e. Betelgeuse. Its influence is considered malefic in astrology.

Ārdrā-Darśana (Ārdrābhiṣeka). One of the important festivals of South India, which is celebrated every year at Cidambaram on the Pūrṇimā (full-moon night) of Mārgaśīrṣa (November-December). The festival is devoted to Śiva who is worshipped here as a formless presence — Ākāśa Liṅgam. Lakhs of pilgrims visit the place at that time for Śiva's darśana. Cidambaram is on Madrās-Dhanuṣkodi way, 80 kms from Villipuram and can be approached via Poṇḍicerry.

The story connected with this festival traditionally given is that once a group of sages forsook their faith in the true Lord of all creation. They worshipped false deities. Śiva wanted to teach them a lesson. He stirred in them strange passions. The Ṛṣis became very furious and created many evils from the wealth of their austerities and directed them at Śiva. Śiva overcame most of these evils and sublimated the rest. He eventually defeated the great Kali, a creation of the Ṛṣis, with the cosmic dance. Śiva is chiefly worshipped at Cidambaram in this dancing aspect at Naṭarāja. There are other idols in other dancing poses of Śiva. Śivakāmisundarī is the consort or Śakti of Naṭarāja. The temple at Cidambaram is the most famous. It is the temple of temples. Śiva is worshipped here as a formless presence 'Ākāśaliṅgam', one of the Pañca Liṅgams. The sanctum sanctorum, which is said to contain the 'Cidambaram Rahasya' (Divine Secrets) is empty. There is no idol here. At the time of Abhiṣeka during day and night, it can be seen.

The complex of the Cidambaram temple is of 100 bīghās, where there are temples of Govindarāja and Lakṣmī, a silver idol of Hanumāna, temples of nine planets and 64 Yognis. The city of Cidambaram had been a centre of religion and culture from very ancient times. All Tamil saints had visited this place.

Parantaka, a Cola ruler of the 10th century, made substantial additions to the temple structure. He was very much attracted by the sanctity of the place. He built the Kanaka Sabhā or 'The Hall of Golden Dome'. The successive rulers of the same dynasty such as Rājā Cola and others made further additions to the temple.

The city is built round the temple with broad streets. Numerous festivals are celebrated throughout the year at the temple. Of these the Tirumanjana festival in the month of Ani (June) and the Ārdrā Darśana festival attract large crowds.

The Hindus prepare Kali, a kind of sweet pudding, as Prasāda for Śiva on this day and eat it.

Ārdraka. See *Ārdra.*

Ārdrālubdhaka. The dragon's tail or descending node, name of Ketu.

Ārdrānandakarī-tṛtīyā. This begins on the 3rd of the bright fortnight of Āṣāḍha, its duration being one year. Bhavānī and Śiva are to be worshipped. All the parts of the body of the goddess from foot to crown are to be given salutations (Matsya. 64.1-28; Hemā. Vrata. 1.471-74; *Kṛtya-kalpataru*, Vrata. 51-55; *Bhaviṣyottara-purāṇa* 27).

Are. A cultivating caste of Cāndā district; its members belong to the mixed group of immigrants from Mahārāṣṭra into Tamil Nāḍu. Some of them wear the sacred thread and others do not. Some of their family names are taken from those of animals and plants, and they bury persons who die unmarried, placing their feet towards the north like the forest tribes.

Ārendhana. Green wood; wet fuel.

Arevalamathana. Name of a king mentioned in a copper plate found at Kairā in Gujarāt, of date A.D. 1059; his son was Udaiāditya, and his grandson Śālivāhana.

Argala. A bolt or pin for fastening a door; also a moulding of the base. It is a technical word used in the Hindu Architecture.

Argala Kāhoḍi. Name of an Ācarya (*Kaṭhaka Saṁhitā* 25.7). The name may, however, be

Aryala, as suggested in the *St. Petersburg Dictionary*.

Argalā-stotra. A small Durgā-stotra, which has been taken from the Sanskrit *Mārkaṇḍeya* and *Varāha Purāṇas*. The followers of the Dakṣiṇamārgī Smārtas worship Devī or Durgā in their houses in the form of a *yantra* or a *kalaśa* (water-pot). Leaves and flowers are offered to the *yantra* or *kalaśa*, but the most important portion of the worship is the 'Caṇḍīpāṭha' and before and after this are to be recited other sacred stotras. The names of such stotras are: *Kīlaka*, *Kavaca* and *Argalā*.

Argaon, The Battle of. It was fought during the Second Marāthā War, between the Bhonslā Rājā of Nāgpur and Arthur Wellesley, on November 29, 1803. The Bhonslā Rājā made peace by the treaty of Deogarh in December 1803 and accepted the subsidiary alliance.

Argesan. The river Mahatnu or Mehatnu of the *Ṛgveda* in Afghanistan, which joins the Gomatī or Gomal river.

Argha (Yoni). It is Pārvatī's especial emblem; properly, the *argha* is the cup or circle from which the liṅgam rises, its outer edge or rim being the *yoni*. The *argha* of the Hindus is supposed to be identical with the *argo* of the Greeks, the Egyptian *Cymbium*; but the subject of *argha* has given rise amongst the Hindus to many wildly speculative theories. The *argha* offering is made to an idol, a brahmin, to a bridegroom at the wedding ceremony, or to any venerable person. The *argha* or reception ceremony in honour of a bridegroom is performed by his father-in-law; argha is also performed of a newly married couple on their return to the bridegroom's house. *Argha* is also performed in honour of the guests. In farming operations, it consists chiefly of fruit and flowers, or water, or milk and honey; and when the first bundle of corn is brought home from the threshing-floor and deposited, a libation of water is offered between the threshold and the spot where it is so deposited. In marriage and funeral ceremonies, as well as in the Śrāddha, the *argha* is an indispensable utensil. Argha Pātra is a boat-shaped vessel, used in the religious ceremonies of the Hindus to contain the *argha* or offering made of *tila* or Sesamum indicum, kuśa-grass, perfumes, flowers, durva-grass and water. Arghanātha, or Lord of the Boat-shaped Vessel, is a title of Īśvara or Śiva.

Arghābhihaṇa-parva. Name of a parva in the *Mahābhārata*.

Argha-śrāvaṇika-vrata. A fast which starts from the first of the bright half of the Śrāvaṇa month. Its duration is one month. On this occasion Pārvatī named Arghaśrāvaṇī is to be worshipped. After observing this fast for a month, the virgins and Brahmins are to be fed (Hemā. Vratā 2.753-54; *Vrata-prakāśa*, 106-107).

Arghodaya-vrata. A unique *vrata*, which is equivalent to the piety and merit of one crore *Sūrya-grahaṇas* (Sun-eclipses); it is rarely observed. *Tithitattva* (187), *Kṛtyasāra-samuccaya* (30), *Nirṇaya-sindhu* (211), *Smṛti-kaustubha* (422-45), *Puruṣārtha-cintāmaṇi* (316) have quoted from the *Mahābhārata*: 'When in the months of Pauṣa or Māgha, there is an amāvāsyā with Śravaṇā nakṣatra and Vyatipātayoga, it is called Arghodaya and Vratārka.' According to *Prayāga-setu* of Bhaṭṭa Nārāyaṇa, this happens in the month of Pauṣa as per Amānta calculation, while according to Pūrṇimānta calculation, it takes place in the month of Māgha (Hemā. Vrata. 2.246-52; Tithitattva, 187; Vratārka, 348; Puruṣārtha-cintāmaṇi, 316). At the time of Arghodaya, a morning bath at Prayāga (Allāhābād) is especially meritorious, but it is also mentioned that at the time of Arghodaya all the rivers become sacred like the Gaṅgā. The presiding deities of this *vrata* are: Brahmā, Viṣṇu and Maheśa and they are to be worshipped in their order. With the chanting of Pauranic Mantras and the mantras from *Ṛgveda* (10.121.10, 1.22.17 and 7.59.12) oblations of *ghee* (butteroil) are to be offered to Agni (fire). At the end of the *vrata*, cows and valuables are to be gifted. It is noteworthy that gifts given by Harṣavardhana at five year durations at Prayāga was not an act of Arghodaya. See *Ardhodaya*.

Arghya. A present or gift, indicative of respect to a superior. It matters not of what it consists, and is often of flowers. See *Argha*.

Arghya-tīrtha. Name of a sacred place (*tīrtha*) (Garuḍa. 1.81.7).

Argus. Analogue of Indra, who is depicted with a thousand eyes, like the Argus of the Greeks, and is hence called the thousand-eyed god.

Arha. Name of Indra.

Arha. Name of Viṣṇu.

Arhadbali. The 29th Ācārya of the Jainas according to the Digambara sect. He is said to have flourished in the beginning of the Christian era. Traditionally it is believed that it was Arhadbali, who first created a division in Mūla Saṅgha (original community) by forming four sections: Sinha, Nandi, Sena and Deva out of it. The Śvetāmbaras have no knowledge of him.

Arhan. One who is capable; the current meaning is Buddha, Jina, etc. See *Arhat*.

Arhanta. Name of Śiva.

Arhat. Name of a Rājā, who was initiated in the Jaina religion by Ṛṣabhadeva. Ṛṣabhadeva was burnt to death in a forest fire near Kuṭakācala in the Kokaveṅka Kuṭaka country of south Karnāṭaka. Arhat ruled over that territory.

Arhat (Arhant, Arahant, Arhan). A person, who has achieved the highest stage of perfection in Theravāda Buddhism or has experienced Nirvāṇa.

In pre-Buddhist India the god Agni, kings and priests are called *arhat*, because they occupy distinguished positions and are worthy to receive gifts and respect. In the 6th century B.C. any religious mendicant who practised self-mortification, such as creeping on all fours, or sprawling on the ground, was regarded as an *arhat*. Such was the case with Kora, the naked ascetic who was admired by Sunakkhatta, a rebellious disciple of the Buddha. The Buddhists borrowed this term and gave it a new connotation.

According to Buddhist definitions, an arhat is a saintly person who has realised the absolute truth; among the arhats Gautama Buddha was most eminent; five criteria are used to verify whether one is an arhat: he should possess the knowledge of his own previous births, knowledge of the rebirths of other persons, and knowledge concerning the final cessation of mental intoxicants (Āsava), is away from all sinful deeds and has destroyed the spokes of the wheel of Saṁsāra.

All monks, nuns, and lay devotees are able to achieve spiritual perfection and become arhats.

Based on the foregoing consideration, an arhat was understood to be the embodiment of purity, virtue, morality, and true wisdom. Yet when the ultra-altruistic ideals of a Bodhisattva became popular, the arhat came to be regarded as selfish, with no concern for others. This seems unfair.

There are three *mārgas* or 'stages' to attaining arhatship in the Hīnayāna (q.v.): (1) The stage of entering the stream of liberation or *Śrotāpatti-mārga* (q.v.); (2) the stage of one returning once again or *Sakridāgāmi-mārga* (q.v.); and (3) the stage of never returning, that of an arhat or *Anāgāmi mārga* (q.v.).

Arhats or religious Buddhist counsellors assembled at Pāṭaliputra with Aśoka. After nine months' consultation, they sent out nine teachers, viz. one to Kaśmīr and Peśāwar; a second to the country of the Narbada; a third to Mewār and Bundi; a fourth to the northern Sind; a fifth to the Marāṭhā country; a sixth to the Greek province of Kabal, Arachosia; a seventh to the Himālaya; the eighth to Ava or Siam, that is, the golden land, the aurea regio or the aurea chersonesus; and the ninth to Laṅkā or Ceylon. Buddhism still prevails throughout Ceylon, Burma, Siam, Tibet and China, amongst about one-fourth of the human race.

Arhat. A Buddha; the highest rank in Buddhist hierarchy. One who has reached the end of the Eight-Fold Path. Such a being was not only perfect in himself but he could bestow perfection on others. Before taking the vow of the Bodhisattva, the Buddha, in one of his incarnations, was the Arhat Sumedha. The Arhat has been represented in the Buddhist shrines of Tibet, China, Japan and Korea in rows of figures, usually seated as the disciples of the Buddha or his patrons and guardians. Their numerical strength varies, being sometimes 50 and at other times they are shown in groups of 16 but the precise reason for such a category is not always quite clear. Besides, there are the four great Bhikkhus (*Bhikṣus*), who were entrusted with the spread of his faith after his nirvāṇa. Their names were Mahākaśyapa, Piṇḍola, Puntes-pantan and Rāhula. They were to live after him but not to attain nirvāṇa till the advent of Maitreya as the Buddha. Two of these, namely Rāhula and Piṇḍola are included among the 18 Lohan. The fifteenth Arhat is known as Nakula in China and like Jambali or Jambhala, portrayed with a mongoose which he holds in his right hand. This animal is believed to be the receptacle of all gems and jewels, and when he presses both its sides, it throws out the treasures within. In his left hand he carries a citron. He is sometimes represented as carrying it under his arm. Their names vary in different countries.

Arhat. A name of deified sage among the Jainas. At the age of 42, the last Jaina Tīrthaṅkara, Mahāvīra went to a place called Trimbhiagrāma or Jṛmbhikagrāma near the Pārśvanāth Hills. There, under the shade of a Sāl tree by the side of a river known as Ṛtuvālika or Ṛjuvālika, sitting in a crouching posture (*samparyāmkāsana*), after the deepest meditation, he attained perfect knowledge and from that time he became an Arhat or Jina. The Jina is one who overcomes the inner enemies such as lust, anger, etc. Such Jinas are of four categories: (i) Nāma Jina, Jinas by name, like Ṛṣabha, etc.; (ii) Sthāpana Jina, implying images installed of metal or stone; (iii) Dravya Jina, those who are endowed with a Jina's quality (*Śreṇika*); and (iv) Bhava Jina, one who has attained Samavasaraṇa.

Ārhata. A Jaina, a follower of Jaina doctrines. See *Arhat*.

Ārhata. A Buddhist. See *Arhat*.

Arhatas. A name applied to the Jainas. See *Arhat*.

Arhi-pata. Lord of the day; a name of Sūrya, the sun.

Ari. 'Enemy', 'hostile'. One of the four kinds of *mantras*. The *ari mantras* 'destroy those who utter them' (*Mantra Mahodadhi* 24.23). See *Atharvaveda* (7.88).

Ari. A Gotrakāra of the Aṅgirā family.

Aria. The name given by classical historians to Herat.

Ariana. Greek name of the region comprising modern Afghanistan and Baluchistan. 'Ariana is bounded on the south and on the north by the same sea and the same mountains as India, as also by the same river, the Indus, which flows between itself and India, and from this river it extends towards the west as far as the line drawn from the Caspian Gates to Carmania, so that its shape is quadrilateral.' — *The Geography of Strabo*, 15.2.

Ariana. That portion of Central Asia (mentioned by Strabo) which was the original abode of the Āryan race and which is called Airyan-vejo (Ārya-vīja) in the *Avesta*. From its description as a very cold country and its situation on the north of India as it appears from the Vedas, it is considered to have been situated to the west of Belurtagh and Mustagh (or Snowy Mountain) and near the source of the Amu and Syhun, including the Pamir. Sections of the Āryan race migrated to the west and settled themselves in Europe at different periods. Those that remained behind migrated subsequently to the south and settled themselves in Iran and the Punjāb. Differences of opinion about agricultural and religious reforms, especially the introduction of the worship of Indra as a principal god to the lowering of Varuṇa, who always held the highest position in the hierarchy of the gods even from the time when they all resided in Central Asia, split up the early Āryan Settlers of the Punjāb into two parties, and led to the dissension which brought about a permanent separation between them. The party which opposed this innovation migrated to the north-west, and after residing for some time at Balkh and other places, finally settled themselves in Iran: they were the followers of Zarathustra and were called Zoroastrians, the ancestors of the modern Pārsis. The other party, the ancestors of the Hindus, gradually spread their dominion from the Punjāb and the bank of the Sarasvatī to the east and south by their conquest of the aboriginal races. (Max Mueller's *Science of Language*).

Ariccandira Purāṇam (*Hariścandra Purāṇam*). Tamil poem by Vīra Kavirāyar (q.v.), which deals with the story of Rājā Hariścandra in *viruttam* metre.

Aridāsar (fl. 1507-30). Tamil writer from Nākalāpuram who was the author of *Irusamaya-vilakkam*, which tries to establish the superiority of Vaiṣṇavism over Śaivism.

Aridyot. A king of Lunar dynasty, who was the son of Dundubhi (q.v.).

Ārif, Dayā Singh (1894-1946) A popular Punjābi writer of devotional and didactic verses, who was a Mazhabi Sikh. He learnt the scriptures of the Sikhs, Hindus and Muslims at their places of worship and instruction. His maiden book *Fanah dā Makān* (Abode of Mortality) was published in 1914, followed by his most popular work *Zindagī Bilās* (Discourse on Life) in 1915. These were produced in several editions and in various scripts bringing him not only fame but also his life-companion in 1918 and invitation in 1928 from his admirers in Malaya. On return, he began composing and singing historical ballads, called *parsaṅg* in praise of Sikh Gurus, warriors and martyrs, most of which lie unpublished with his son. Another of his popular books, *Saputtar Bilās* was published in 1921. These preachings and publications also earned him some disciples. Dayā Singh exhorted people for contemplation of God and self-purification. Being religious by nature, an underlying note of mysticism and ethical reflections is ever present in his writings.

Ārif, Kiśan Singh (1836-1904). Popular Punjābi poet, who adopted the profession of his father as publisher and bookseller in Bāzār Mai Sewan, Amṛtsar. He was perhaps a disciple of Gulāb Dās (1809-73), a saint of repute and under whose impact he wrote didactic and mystic poetry. His compositions include *Kalianvāli Hir, Śīrīṅ Farhād, Pūran Bhagat, Rājā Bharthari, Rājā Rasalū*, two *Bārāmāhas*, etc. Of these the first work is his masterpiece, while the two *Bārāmāhas* provide evidence of his great power over form. *Pothi Sudharmi* is in prose. Ārif holds a significant place among the traditional poets of the later 19th century.

Arigaeum. A town near the territory of the Siah Posh Kafirs, at which the Greeks in their advance on India established a military colony.

Arigpudi, Rameśa Caudhary (1922-). Telugu-speaking modern Hindi writer, who started his career in *The Hindu*, Madrās, and other various dailies and journals. He has written more than 26 novels in Hindi, of which *Khare Khoṭe*, depicting the emotional life of the village folk, is given a high place. It is a social novel. In *Apnī Kahānī*, on the other hand, he describes the aristocracy with its incorrigible fads and whims, with scant respect for human feelings. His other popular novels are: *Nadī Kā Śor, Ulṭī Gaṅgā, Abhiṣāpa, Antim Upāya, Ye Choṭe Baḍe Log* and *Andhabhikṣu*. He has written a number of short stories, his chief short story collections being *Jīne Kī Sazā* (The Punishment of Living), *Ek Pahiye Kī Gāḍī, Kala Poshak, Vicitra Nidān* and *Maya Sūd Ke* (1984). He has written a social drama, folk-tales of Āndhra, one-act plays and *Bijlī aur Bāriśa*, a collection of his 14 one-act radio plays. He has translated the famous Telugu novel, *Nārāyaṇa Rāo*, into Hindi.

Arigapulu. A general term in Telugu for land tax was *Ari* and those ryots who were subjected to it were called *Arigapulu*. Even this tax was remitted in case of *deva-vṛttis* or temple lands.

Ariha. A king of the Lunar dynasty. He was a son born to Arācīna (a king of the Pūru dynasty) and Maryādā, a princess of Vidarbha. His wife was Āṅgī, a princess of Aṅga, by whom he had a son named Mahābhauma (Mb. Ādi. 19.18-19)

Ariha. One of the Amitābha Devas.

Arihan. A Yati (Śiva 2.4.1ff), who was created by Viṣṇu from his body to destroy Tripura, who was teaching the residents there non-Vedic religious principles. He and his followers were tonsured (*muṇḍinaḥ*). There were four *Muṇḍins* who practised the Pāṣaṇḍa Dharma. They had a plate in hand, a cloth-piece to cover the mouth, had soiled clothes, and were 'non-speaking' (*abhāṣiṇaḥ*), they held a broom, prepared from strips of cloth; they were walking slowly, taking care not to tread upon and kill any creatures.

After the destruction of Tripura, the Muṇḍins approached Viṣṇu and begged for favour and mercy. Viṣṇu said that their doctrine would become popular in the Kali age; till that time, they were asked to stay in Marusthalī (2.12.30-32).

Arihara-puttira Ubāttiyāyar (fl. 19th cent.). Tamil writer from Poykai-p-Pākkam. He was the author of *Viveka Cintāmaṇi*, a popular ethical work in *viruttam* metre.

Arijita. A king of the Solar dynasty. He was the son of Kṛṣṇa by Bhadrā.

Arikamedu. An ancient site on the south-eastern coast about three kilometres south of Poṇḍicerry. It was a trading centre in south India. The French called it Vikrampattnam. The area was excavated in 1937, 1944 and subsequently by the Indian Archaeological Department. The fragments of walls, besides other evidence, point to its existence from an early period. According to *Ancient India* (2, 1946, pp. 17-124), it was discovered that the place was an important port town for trade with the Roman Empire. Apart from the remains of a warehouse, the important finds were potsherds of the Arretine ware; this ware was named after Arezzo in Italy where this red-glazed ware was manufactured from the 1st century B.C. to A.D. 50. Apart from these pieces of broken pottery, other finds were about 200 beads of various materials, such as quartz, agate, shell, bone, gold, glass, etc., fragments of a Roman lamp, glass bowls and an untrimmed crystal intaglio showing a Cupid and a bird. No Roman coin was found at Arikamedu, but it is noteworthy that the biggest hoards of Roman coins, mainly of the 1st century A.D., have been found in the Coimbaṭore district which is far from the sea coast. It has been suggested that there was a Roman settlement at Arikamedu. Ships from the Red Sea came here bringing coral, lead, copper, tin, glass, vases, lamps, wine and at first coined money. They took back pepper, pearls, gem-stones, muslin, ivory, silk, etc.

In the southern part of this town were excavated the remains of a village with pieces of distinctive, smooth, black and brown pottery employed in megalithic tombs in south India between about 200 B.C. and A.D. 50. This ancient town has been identified with the Podouke of the *Periplus* and the Poduke of Ptolemy, which he has described as an emporium. Some writers have identified this Poduke with modern Poṇḍicerry.

Arikesari I. Cālūkya King of Vemulavada, who ruled from A.D. 775 to 800. He succeeded his father Vinayaditya Yuddhamalla and helped Rāṣṭrakūṭa Nirupama Dhruva (A.D. 780-93) in the civil war against his brother Govinda II. He is known to have captured the entire Veṅgi country together with Trikaliṅga by the strength of his arms. He fought on behalf of his overlord Dhruva and he was duly rewarded with certain portions of newly conquered territory. It is believed that Vemulavada became the headquarters of this Cālūkya family at an early stage probably under Arikesari I. Arikesari I was succeeded by his son Narasiṁha I and the latter was followed by his Yuddhamalla II who were mere shadowy rulers of less prominence.

Arikesari II. Cālūkya King of Vemulavada, who ruled from A.D. 930 to 955. Arikesari II succeeded his father Narasiṁha II and was the most remarkable personage of his family. Not only was he the son of Rāṣṭrakūṭa princess Jakavve but also married Revakanirumadi, the daughter of Indra III and Lokambikā, another princess of the same royal family. Pampa's *Vikramārjuna Vijaya* eulogises the most illustrious and eventful career of this ruler. He is said to have given asylum to Bijja or Vijayaditya V, one of the claimants to Veṅgi throne. He defeated in battle a mahāsāmanta sent by Gojjiga or Raṣṭrakūṭa Baddega Amoghavarṣa III (A.D. 935-39) and installed him on Rāṣṭrakūṭa throne in A.D. 936 by removing Govinda IV, wicked and vicious ruler.

Arikesari II held his sway over the region extending from Bodhan to Cennur along the river Godāvarī which can be attested by the Cennur epigraph dated A.D. 940 in Ādilābād district. Arikesari's minister of army, named Peddanarya, built a temple to the god Āditya (Sun) but is no longer extant. At the minister's request on the holy occasion of Uttarāyana-Saṅkrānti, King Arikesari II granted in the north-east corner of his capital Vemulavada one hundred *nivartanas* of land for the maintenance of a feeding house attached to it. The Vemulavada inscription mentions the names of four temples — Rājeśvara, Ādityagṛha, Baddegeśvara and Nagareśvara — to which gifts were made by King Arikesari II.

Arikesari II had two sons named Vegaraja by Revakanirmadi and Bhadradeva or Baddege II by Lokambikā. He was succeeded by Vegaraja (A.D. 955-65) who died without an issue. The next ruler Baddege II appears to have ruled for a short period.

Arikesari III. Cālūkya King of Vemulavada, who ruled from A.D. 966 to 973. He succeeded his father Baddege II and was the last ruler of this dynasty. The Repaka epigraph dated A.D. 968 states that Arikesari III built a Jina temple at Repaka and endowed it with gifts of lands. The rule of Arikesari III ended by A.D. 973 when the Rāṣṭrakūṭa power was overthrown by Taila II, the founder of the Western Cālūkyas of Kalyāṇī.

Ariktavarṇa. A king of the Āndhra dynasty. According to the *Matsya-purāṇa*, he was the son of Svātivarṇa.

Arimardana. Name of a son of Śvaphalka; he belonged to the Vṛṣṇi dynasty.

Arim-dama Sana-śruta. Name of a person, mentioned as a Mahārāja in the *Aitareya-brāhmaṇa* (7.34).

Arimejaya. In the Sarpa-satra he had performed as an Ādhvaryava (Pañca. Brā. 25.15).

Arimejaya. A Rājā of the Pūru dynasty (Agni. 278).

Arimejaya. A king of the Lunar dynasty, who was the son of Śvaphalka (Viṣṇu. 4.14.2). His other names are Sārameya and Śarimejaya. Dhṛtarāṣṭra speaks of him as saying that he might go over to the side of the Pāṇḍavas (Mb. Dro. 10.28).

Arindama. He was advised of the Soma tradition by Sanaśruta, who had mentioned it in the Somayajña of Viśvantara (Ai. Brā. 7.34).

Arinjaya. A king of the Magadha. According to the *Vāyu-purāṇa*, he was the son of Varijita, while the *Brahmāṇḍa-purāṇa* mentions him as the son of Viśvajit.

Ariṣṭa. One of the sons of the Sāvarṇi Manu.

Ariṣṭa. One of the sons of Vaivasvata Manu.

Ariṣṭa. One of the sons of Bali (Matsya. 172.20; 176.7).

Ariṣṭa (Ariṣṭanemi). A Rājā, who occupied a place in the assembly of Yama (Mb. Sabhā. 8.9).

Ariṣṭa. The personification of Mount Ariṣṭa described as waking at dawn, opening eyes of metal, stretching, etc. (Rām. Sun. 56.10f).

Ariṣṭa. A demon, who was the son of Kaśyapa and Danu (Bhāg. 6.6.30).

Ariṣṭa (Ariṣṭaka). A demon friend of Kaṁsa (Bhāg. 10.2.1). At the instance of Kaṁsa (q.v.), he went to Gokula disguised as a bull to kill Kṛṣṇa. He entered the herd of cows that Kṛṣṇa was looking after, and started killing the calves. The colour of the demon was that of a cloud charged with rain; he had vast horns, and his eyes were like two fiery suns, his tail was erect, and he instilled terror in people by tearing to pieces hills and mountains with his horns. The herdsmen and their women were exceedingly frightened, and called aloud on Kṛṣṇa, who came to their succour, without any fear. Kṛṣṇa faced the beast, rained blows on him, tore off one of his horns and twisted its neck. He beat the fierce demon with the same horn till he died, vomiting blood from his mouth. The herdsmen then praised Kṛṣṇa (Bhāg. 10.36.16; Ha. Vaṁ. 2.21; Viṣṇu. 5.14).

Ariṣṭa (Ariṣṭanemi). One of the six sons of Vinatā (Mb. Ādi. 65.40). Once Ariṣṭanemi with his son was performing *tapas* in the forest. The son was immersed in meditation clad in the skin of a deer thus looking like a deer. Parapurañjaya, the king of Hehaya, who happened at the time to be hunting in the forest, discharged his arrow against the son of Ariṣṭanemi taking him for a deer. When the king found out the fact, he felt extremely sorry, and craved pardon of the boy's father for unwittingly killing his son. Then Ariṣṭanemi, pointing towards his son who was standing alive asked the king: 'Is this the boy whom you killed?' The king was naturally wonder-struck. But Ariṣṭanemi told the king that there was nothing to wonder at in the case as nobody would be able to kill them because their

Tapaśakti was so great. The king felt very happy at this and returned to his palace (Mb. Vana. 184). Sumati, wife of King Sagara of the Solar dynasty, was the daughter of Ariṣṭanemi (Rām. Bā. 38.4). Ariṣṭanemi gave much spiritual advice to Sagara (Mb. Śānti. 288.5-46). Ariṣṭanemi's wives delivered 16 children (Agni. 19). He spoke a lot about the greatness of the Brahmins (Mb. Vana. 184.17-22). Kaśyapa had the synonym Ariṣṭanemi also (Rām. Kiṣ. 66.4).

Ariṣṭa. Any form of mental disturbance, hallucination, delirium, etc. Also certain signs observed in a patient on the threshold of death (Suś. Saṁ. 1., pp. 284f).

Ariṣṭā. Daughter of Prācetasa Dakṣa Prajāpati by his wife Asiknī. She was one of the wives of Kaśyapa. She was the mother of Gandharvas, Kinnaras and Apsarās (Agni. 19; Bhāg. 6.6.25, 6.6.29; Mb. Ādi. 67.83). When there is a reference to the wives of Kaśyapa, Ariṣṭā has been mentioned, but in regard to their progeny, the name Prādhā occurs. Thus Ariṣṭā and Prādhā are the one and the same.

Ariṣṭa-kuṇḍa. Name of a sacred place *(tīrtha)* in the region of Mathurā, where Ariṣṭa was killed (Varāh. 164.30).

Ariṣṭamathana. Name of Śiva or Viṣṇu.

Ariṣṭanemi. See *Ariṣṭa*.

Ariṣṭanemi. See *Ariṣṭanemi Tākṣrya*.

Ariṣṭanemi. The second son of Kaśyapa (Mb. Śānti. 208.8).

Ariṣṭanemi. One of the sons of Vinatā. See *Ariṣṭa*.

Ariṣṭanemi. Name of a Gandharva, who revolves with the Sūrya of Pauṣa month.

Ariṣṭanemi. Name of a Kṣatriya king of the assembly of Yama. See *Ariṣṭa*.

Ariṣṭanemi. A synonym of Kaśyapa (Mb. Śānti. 208.8). He was one of the Prajāpatis (Vāyu. 66.53-54). His daughter Keśinī became the wife of Sagara (Mb. Vana. 104.8).

Ariṣṭanemi. Name of the brother of Garuḍa (Mb. Ādi. 65.40).

Ariṣṭanemi. A king of the Solar dynasty. He was the son of Purujit.

Ariṣṭanemi. A synonym of Kṛṣṇa (Mb. Udyo. 71.5).

Ariṣṭanemi. Name of a Prajāpati (Brahmāṇḍ. 3.1.54). He married four daughters of Dakṣa.

Ariṣṭanemi. A demon of the army of Bali (Bhāg. 8.6).

Ariṣṭanemi. Name of a brahmin, who had a dialogue with King Sagara on the means to salvation (Mb. Śānti. 77.2).

Ariṣṭanemi. A false name assumed by Sahadeva, while the Pāṇḍavas lived incognito in the Virāṭa kingdom (Mb. Bhī. 10.5). There he played the role of a Vaiśya.

Ariṣṭanemi. Name of a king who, realising the transient nature of worldly life, gave up his kingdom and repaired to the mount Gandhamādana to practise asceticism. Indra, who was very much pleased at this, sent a messenger with a vimāna (aeroplane) to conduct the king to Svarga (heaven). When he was told that there in Svarga also were the states of being high or low, and that there was a fall from the high to the low when the effect of good actions decreased, the king gave up his desire for Svarga and sent back Indra's messenger. Then Indra sent the king with a messenger to the hermitage of Vālmīki so that he might gain spiritual knowledge. Vālmīki consoled the king with the advice that the telling, hearing and pondering over the story of the *Rāmāyaṇa* alone would be enough to get eternal salvation (Yoga. Va. 1.1.).

Ariṣṭanemi. Name of the 22nd Tīrthaṅkara of the Jainas. His distinguishing emblem is the Hindu battle-trumpet the conch shell, and whose distinguishing colour is black; Jainas maintain that he was the cousin of Kṛṣṇa (q.v.) of the *Mahābhārata*, his father having been the brother of Vasudeva, Kṛṣṇa's father; this relationship is disclaimed by the Hindu Kṛṣṇa circle; claim of such relationship may be doubted inasmuch as the Jainas also claim that Ariṣṭanemi lived 84,000 years before Pārśva (q.v.) which would place the former somewhere in the Lower Paleolithic Age.

According to the Digambaras, the name of his *yakṣa* is Sarvāhna, and that of his *yakṣiṇī* is Kuṣmāṇḍini or Dharmadevī, while according to the Śvetāmbaras his *yakṣa* is Gomedha and his *yakṣiṇī* is Ambikā.

Ariṣṭanemi. Name of an Asura, who was a resident of Tripura. He participated in the Devāsura war between Bali and Indra (Bhāg. 8.6.31; 8.10.22).

Ariṣṭanemi Tākṣrya. A hymn-seer (Ṛg. 10.178). He was the son of Tārkṣya. The deity of the *sūkta* is also Tārkṣya.

Ariṣṭapura. Name of a place. It was the capital of the country of Śivi (q.v.). It has not yet been identified: perhaps it is the same as Aristobothra of Ptolemy in the north of the Punjāb. This kingdom is also identified with Śorkoṭ of the Punjāb.

Ariṣṭasena. Name of a Rājā, who was on the side of Duryodhana during the Mahābhārata War (Mb. Śalya. 6).

Ariṣṭasūdana. Killer of Ariṣṭa, an epithet of Viṣṇu.

Ariṣṭiṣeṇa. Patronymic of Devāpi (Ṛg. 10.98.5.6-8; *Nirukta* 2.11; *Bṛhaddevatā* 7.155).

Arisil-Kilār (fl. 2nd cent. A.D.). A Tamil poet from Arisil, who is one of the Saṅgam poets. He is considerably represented in the anthologies. He was the author of the 8th decade (10 stanzas) of the *Padirruppatu* on the Cera King Perum Ceral Irumboria, who had captured Thakadur Fort, the metropolis of Athiyamān Elini. Many of his poems are also found in the *Thakadur Yathiraj* (*Tolkappīyam*). It is inferred from his poems in Puram that he was one of the poets who sought to bring back the erring chieftain Pekaṇ to his wife.

Aristhala. Same as Kuśasthala (q.v.). See *Pāṇiprastha*.

Aritāyu. A king of the Lunar dynasty who, according to the *Matsya-purāṇa*, was the son of Bhīma.

Arithmetic. The word derived from the Greek *artithmos* means number. The study of arithmetic consists of a study of properties of numbers, techniques of computation, and social applications of computational skill. As regards India's contribution to arithmetic, 'it is stated that like the Egyptians, the Vedic Hindus adopted 10 as the basis of numeration and developed a great interest in thinking out and naming large numbers. The Egyptians freely dealt with large numbers on the decimal scale, such as hundred, thousand, million, tens of million and so on and had meaningful Hieroglyphic symbols to express them. The same is true of the Vedic Hindus. The various recensions of the *Yajurveda-saṁhitā* give names to numbers as large as 10^{12}. The *Taittirīya-saṁhitā* gives the following denominations: *eka* (1), *daśa* (10^1), *śata* (10^2), *sahasra* (10^3), *āyuta* (10^4), *niyuta* (10^5), *prayuta* (10^6), *arbuda* (10^7), *nyarbuda* (10^8), *samudra* (10^9), *madhya* (10^{10}), *anta* (10^{11}) and *parārdha* (10^{12}). The same is repeated in the *Pañcaviṁśa-brāhmaṇa* with further extensions. It appears that the naming of such large numbers was a favourite pastime of the ancient Indian mathematicians. The same tendency is noticed in the Buddhist literature where we find a centesimal scale *(satottara gaṇanā)* and the name *tallaksana* for the number 10. The Jaina work, the *Anuyogadvāra-sūtra* (*c.* 100 B.C.) called the places in powers of 10 as *gaṇanāsthāna* and mentioned large numbers up to 29 places and beyond. The Jainas are further credited with the conception of a time-scale called *sirsaprahelikā* (8,400,000) and the suggestion of building up fantastically large numbers in ascending powers of this figure. The Vedic Hindus showed the same proficiency in developing a scientific vocabulary of number names, in which the principles of addition, subtraction and multiplication were conveniently used. These principles were widely used in constructing number names, in other culture areas, as witness such terms as *pente-deka* (50), *pente-hekaton* (500) among the Greeks. Of greater importance, however, is the infrequent application of the subtractive principle for which the Etruscans are generally given the credit. The same subtractive principle, in the number nomenclature, was applied by the Vedic Hindus in the coinage of such terms as *ekanna-śata* (100-1), *ekanna-viṁśati* (20-1), *ekanna-catvariṁśat*, etc. From the above facts it is abundantly clear that India's contribution to arithmetic was quite substantial.' — *EI*, 68-69.

Aritra. It means the 'oar' by which boats were propelled. The *Ṛgveda* (1.116.5) and the *Vājasaneyi-saṁhitā* (21.7) speak of a vessel with 100 oars, and a boat *(nau)* is said to be 'propelled by oars' *(aritra-paraṇa)*. In two passages of the *Ṛgveda* (1.46.8; 2.18.1) the term, according to the *St. Petersburg Dictionary*, denotes a part of a chariot. The rower of a boat is called *aritṛ*. See *Nau*.

Arivan. The first cuttings of the harvest; they are not taken to the threshing-floor, but are brought home to be presented to the household gods and brahmins, and to be eaten by the family. The grains are taken out of the ear, and eaten with milk and sugar; also called *Navan*, for *Nava*, new, and *Anna*, food.

Āriyappa Pulavar (fl. 18th cent.). Tamil poet from Kumbhakoṇam. He was the author of *Bhāgavada-t-tiraṭṭu* in 4,970 *viruttams*, being a translation of the Sanskrit Viṣṇu *Bhāgavata*.

Ariyo Aṭṭhaṅgiko-Maggo. The Noble Eight-Fold Path. See *Ārya Aṣṭāṅgika Mārga*.

Arja. A class of women mendicants in Madhya Pradeśa, respected for their knowledge, not their conduct. Women who have adopted the vagrant life, which this class pursues, are never allowed any intimate intercourse with families.

Arjanna. A tribe of Kunbi cultivators in west India.

Arjava. Disciple of Bāṣkali Bharadvāja in the Ṛk-disciple tradition of Vyāsa; this is according to the *Brahmāṇḍa-purāṇa*. According to the *Vāyu-purāṇa*, his name is Aryava.

Ārjava (Ārjaya). Son of Subala and one of the six brothers of Śakuni, the ruler of Gāndhāra country. In the Mahābhārata War he was killed by Irāvān, a son of Arjuna (Mb. Bhī. 86.24; 42).

Ārjava. Honesty; straight-forwardness. One of the factors in ancient Indian legal procedure, the others being *anuyoga* (examination), *hetu* (evidence) and *śapatha* (asseveration by oath). Only these factors were considered enough for a complainant to win his case.

Ārjava. Rectitude of conduct. One should behave in a straight-forward manner, both in the states of attachment and detachment. It means uniformity in behaviour towards one's son, friend, wife, enemy as well as one's own self, under all circumstances. It is a technical term in Yoga.

Ārjava. This was one of the expedients, the others being gifts *(dāna)*, affection *(anurāga)* and honour *(māna)*, by which rulers like Śilāditya VII succeeded in subduing wild tribes *(āṭavikā)*.

Ārjīka (Ārjīkiya). The two forms probably denote the people of land, while the feminine word Ārjīkīyā designates the river of the land. Hillebrandt locates the country in or near Kaśmīr, as Arrian mentions Arsaces, brother of Abhisares, who presumably took his name from his people, and Abhisāra bordered on Kaśmīr. Pischel accepts Ārjīka as designating a country, which he, however, thinks cannot be identified. But neither Roth nor Zimmer recognises the word as a proper name. On the other hand, all authorities agree in regarding Ārjīkīyā as the name of a river.

Ārjīka. A lake in the Ṛjīka country; according to others, it is perhaps a milk-vessel or celestial-vessel in which the heavenly Soma is purified.

Arjika Mountains. Name of those ancient mountains that give rise to the Arjikiya, i.e. the river Haro of modern times. The river rises in the mountains north of Mari (Muree).

Ārjīkiya. Name of a river (Ṛg. 10.75.5). It has been identified with the river Bias or Vipāś.

Arjun Singh, Rājā (d. 1890). Born at Chakradharpur, Singhbhum district, Bihār, he took active part in the Great Revolt of 1857. At the defeat of his militia, he was captured by the British in 1859 and was interned at Vārāṇasī as a State prisoner. His estate was confiscated by the British. He died in detention in 1890.

Arjuna. Son of emperor Nimi, who got philosophical advice from a Muni named Asita (Brahmāṇḍ. 47).

Arjuna. See *Kārttavīryārjuna*.

Arjuna. A member of Yama's assembly (Mb. Sabhā. 8.17).

Arjuna. Name of the third Pāṇḍava. He was the bravest and the most romantic of all the five Pāṇḍavas. By his skill in arms, he won Draupadī at the *svayaṁvara*. Arjuna obtained the personal assistance of Lord Kṛṣṇa, who acted as his charioteer and, before the great Mahābhārata War began, related to him the *Bhagavadgītā*. Arjuna was such a great hero that the name 'Arjuna' now stands for heroism and invincibility. Arjuna was the son of King Pāṇḍu by his elder wife Kuntī, who was maternal aunt (Buā) of Kṛṣṇa. Literally Arjuna means 'white'.

Arjuna's father Pāṇḍu had two wives named Kuntī and Mādrī (q.v.). Kuntī, before her marriage, had attended on the sage Durvāsā, who, pleased with her service, made a gift of five mantras to her. The effect of the mantras was that Kuntī would become mother of a son from him about whom she was thinking while she repeated the mantra. As soon as she got the mantra, she retired to a solitary place and thinking of the Sun-god repeated the first mantra, so that she could test the efficacy of the mantras. At once Sūryadeva appeared and Karṇa (q.v.) was born to her by him. She abandoned the child to float in the river Gaṅgā. After Kuntī's marriage with Pāṇḍu, she kept the four mantras to herself. Owing to the curse of a sage, Pāṇḍu could not have physical contact with his wives. Accordingly, Kuntī, with her husband's permission, began practising the other four mantras one by one. By three mantras, she got three sons: Yudhiṣṭhira by Dharma, Bhīma by the god Vāyu and Arjuna by the god Indra. It is for this reason that Arjuna is called Aindrī also (Mb. Ādi. 63). According to the *Śatapatha-brāhmaṇa* (5.4.3.7), Arjuna is a mystical name of Indra, who is said in the Epic to be the progenitor of the Pāṇḍava Arjuna. According to the *Markaṇḍeya-purāṇa*, when Indra seduced Ahalya (q.v.), he lost his manliness; and from half of the semen of Indra was born Arjuna. The remaining one mantra Kuntī gave to Mādrī and as she repeated it thinking of the Aśvinīdevas, two sons, Nakula and Sahadeva, were born to her. Arjuna was so called because he was 'white' or 'pure in actions'. At the time of Arjuna's birth, Kuntī heard a heavenly voice declaring that Arjuna would defeat all the kings and perform the Aśvamedha thrice. He would obtain celestial weapons from the gods. Hearing the prophecy, the Saptarṣis, Prajāpatis, sages and Apsarās celebrated the birth of Arjuna (114). As Arjuna was born in the month of Phālguna, his name Phālguna was also current (Mb. Vi. 39.14). Sages from the top of the Śataśṛṅga mountain came together to perform the christening ceremony of Arjuna. It is mentioned that Arjuna was born on the Śataśṛṅga mountain of the Himālayas (Mb. Ādi. 115).

The Pāṇḍavas spent their childhood at Hastināpura with the Kauravas. Then Arjuna studied the arts of dance, music and the science of using weapons (Mb. Ādi. 129.1). Kaśyapa, the high priest of Vasudeva, did for Arjuna the Upanayana (wearing of the holy thread) ceremony. Arjuna was given the first lessons in archery (Dhanurveda) by Rājarṣi Śuka. Afterwards, Kṛpācārya became the preceptor of the Pāṇḍavas in Dhanurveda, and it was after this that Droṇācārya came. There is a particular story about Droṇācārya becoming the Guru. Arjuna showed very great interest in the use of weapons. Droṇa, however, wanted to teach his son, Aśvatthāmā special lessons. Droṇa began sending all his disciples to fetch water. Aśvatthāmā used to be the first to return with the water, and before the others returned, Droṇa began teaching Aśvatthāmā the special lessons. Arjuna came to understand this trick of the Guru and began returning with water along with Aśvatthāmā. Then the Guru started teaching special lessons to both of them. It was due to this that Arjuna was ahead of all others, and did not lag behind Aśvatthāmā. Once while taking food, wind blew out the burning lamp; others stopped eating but Arjuna continued taking food. Because of constant practice Arjuna was quite sure about the position of the hand and the mouth in the process of eating, and Arjuna surmised from this that archery could also be practised in darkness. He started practising and when Droṇa came to know of it, he praised Arjuna as a unique archer (Mb. Ādi. 132). Droṇa was proud of Arjuna and wanted that none should surpass him. So when he came to know that Ekalavya (q.v.) was better in archery than even Arjuna, Droṇa approached Ekalavya and got the thumb of his right hand as *Guru-dakṣiṇā* (the fee of the Guru). Henceforth, Arjuna became Droṇa's unmatched disciple.

Once Droṇa, by way of a test, asked his disciple to shoot a bird-target placed on a tree. He asked the disciples as to what they saw on the tree. The disciples gave different answers but it was only Arjuna who said that he could not see anything but the target itself. At this Droṇa was exceptionally pleased with Arjuna. Once, when Droṇa and his disciples were having a bath in the river Gaṅgā, a crocodile caught hold of a leg of the Guru. The combined efforts of the disciples failed to extricate the leg from the grip of the crocodile. Ultimately Arjuna shot a series of arrows which forced the crocodile's mouth open and got the Guru's leg released. Greatly pleased at this, Droṇa imparted to Arjuna the knowledge about Brahmaśirāstra, and Arjuna was enjoined not to use the weapons against men, but to use them only when confronting higher beings than men (Mb. Ādi. 151.12-13 Kuṁ). As Arjuna had shot the arrows with his left hand, he was called 'Savyasācī'. When the training of the princes was almost over, Dhṛtarāṣṭra decided to have a rehearsal of their attainments, and the place for it was also set. The princes with bows and arrows appeared on the scene. After all other princes had shown their feats of archery, Arjuna and Karṇa came forward and the onlookers declared them to be equal in archery. When their shooting exhibition was over, Karṇa, who got angry, again rushed to the stage. Arjuna also prepared himself. Arjuna challenged Karṇa's eligibility on the ground that he was low-born and not a Kṣatrīya. At once Duryodhana proclaimed Karṇa as the king of Aṅga. Though this pacified the scene, this competition in archery caused enough to make the Kauravas and Pāṇḍavas the bitterest of enemies (Mb. Ādi. 136-37). The training over, Droṇa asked his disciples for Guru-dakṣiṇā. He asked to be brought bound before him Drupada (q.v.), king of Pāñcāla. Thereupon the Pāṇḍavas marched to Pāñcāla and in a fierce battle, Arjuna defeated Drupada. Though Bhīma tried to kill Drupada, Arjuna did not permit it, but took him bound to Droṇa. This ended Droṇa's hatred towards Drupada, who gifted half of his kingdom to Droṇa. Droṇa was very much pleased with Arjuna for this and advised him to fight even him (Droṇa) if the latter opposed him (Arjuna). To this Arjuna replied, 'Yes'. (139.14).

After humbling Drupada, Arjuna defeated in war the king of Yavana and Kings Sauvīra, Vipula and Sumitra. He won territories in the east and west. In some manuscripts of the *Mahābhārata*, it is mentioned that this conquest was made by Arjuna when he was only 15 years of age. These victories made the Kauravas very anxious and Duryodhana made up his mind to destroy the Pāṇḍavas. He got the Pāṇḍavas to shift their residence to a palace made of lac at a place named Vārṇāvata and one year after this the palace was set fire to. The Pāṇḍavas escaped death by fire through a tunnel and entered the forest the next day. It was after midnight that they reached the banks of the Gaṅgā. At that time *Aṅgāraparṇa* (Citraratha), the Gandharva was relaxing in the river with some Apsarās. The Gandharva did not relish encroachment on his privacy and there was a duel with Arjuna, in which he was defeated. Arjuna, however, spared his life. The grateful Aṅgāraparṇa presented divine horses and imparted to them the esoteric knowledge called *Cākṣuṣī-vidyā*. Citraratha, during his talks with the Pāṇḍavas, had advised them to have a priest to guide them in all matters, and accordingly they visited Dhaumyāśrama and installed Maharṣi Dhaumya as their priest.

In the guise of Brahmins, the Pāṇḍavas reached the capital of Pāñcāla, where King Drupada had arranged a Svayaṁvara for his daughter, Kṛṣṇā (Pāñcālī) or Draupadī. Arjuna succeeded in hitting the eye of the golden fish revolving at the top of a pole by just looking at the image of the fish in the water placed around the lower end of the pole; this he did after all the Rājās had failed; he was at once acknowledged by Draupadī as the victor and she threw the bridegroom garland round his neck. When the Pāṇḍavas returned to their mother with Pāñcālī in the evening, the mother from inside her room said: 'What you have got today, my sons, you enjoy among yourselves'. In obedience to the above induction of their mother, Pāñcālī became the wife of the five Pāṇḍavas (Mb. Ādi. 155, 190, 191). A legend, however, states that Draupadī, in accordance with the custom of some Himālayan non-Āryan tribes, became the common wife of all the five Pāṇḍavas; yet another tradition declares that she became the wife of Yudhiṣṭhira, the eldest of the Pāṇḍavas. After the Svayaṁvara, Dhṛtarāṣtra brought the Pāṇḍavas back and installed them in a new place. They were given barren land, where they built their own kingdom known as

Indraprastha.

At the instance of Nārada, it was settled that Pāñcāli would live with each husband in turn. It was also settled that during a particular turn, if any other husband than the one whose turn it was to live with Pāñcālī saw her, the intruder was to go on a pilgrimage for 12 years. Once a brahmin's cows were stolen and Arjuna promised to help him. In order to fetch his weapons, he had to go to Yudhiṣṭhira's palace when Draupadī was with him, brought the weapons and helped the brahmin. But for an involuntary transgression, he had to go on the pilgrimage.

During his 12-year exile, Arjuna married Ulūpī (q.v.), a Kauravya Nāga princess, by whom he had a son named Irāvat (213). After marrying Ulūpī at Hardwār on the banks of the Gaṅgā, Arjuna went to the Himālayas. He then visited Bindutīrtha, the river Utpalinī, Nandā, Aparanandā, Kauśikī, Mahānadī and the pilgrim centres of Gayā and Gaṅgā. After seeing Aṅga, Baṅga, and Kaliṅga he reached Maṇipura. He married Citrāṅgadā, daughter of Citravāhana, the king of Maṇipura, who bore him a son named Babhrūvāhana (214). According to the *Skanda-purāṇa* (1.2.1.8ff), once Arjuna went to the southern sea to bathe in the five tīrthas, viz. Kumāreśa, Stambheśa, Mahākāla, Siddheśa and Barkareśa (variant reading — Varvareśvara). But the sages prevented him from taking bath there as there were five crocodiles. Still Arjuna advanced and proceeded first to Stambheśa and had a bath. As a crocodile came out to grasp him, he caught hold of it, but it suddenly transformed itself into a beautiful woman. She was an apsarā named Varcā, favourite of Kubera. Once, it so happened that she and her four friends had tried to enamour the sage Aniketa and were cursed to turn into crocodiles *(grāhāḥ)*. Thereupon Nārada asked the apsarās to go to the southern sea, where Arjuna would release them. It was thus that the five nymphs were released from their curse.

Once, during his journey in the south, at Rāmeśvaram, Arjuna was surprised to see the dam constructed by Rāma from Rāmeśvaram to Laṅkā. He thought that Rāma should not have sought the help of monkeys and could have constructed the dam with his arrows. There happened to be a monkey-child nearby who remarked that the dam made of arrows would have broken under the weight of monkeys. There was a bet between Arjuna and the monkey-child. Arjuna twice made the dam with his arrows but by the weight of the monkey-child, the dam gave way. According to the terms of the bet, Arjuna prepared to jump himself into fire, but then a Brahmin boy appeared who said that a bet without an arbiter is not a bet and that he would act as arbiter again. Arjuna again constructed the dam with his arrows, but this time, though the monkey-child enlarged his body to the size of a mountain, the dam did not break. Then the monkey-child ran up to the boy crying 'Rāmacandra'. At the same moment Arjuna also prostrated before the boy calling 'Kṛṣṇa'. The boy asked both of them to get up and after admonishing them for their conceit gave them good advice. He also asked the monkey-child to be the emblem of Arjuna's flag. The monkey-child was Hunumāna and the brahmin boy Rāma or Kṛṣṇa. Arjuna went to the Saubhadratīrtha, redeemed Varga (q.v.) and other Apsarās from the curse at a place named Pañcatīrtha. He went to Gokarṇa and Prabhāsakṣetra, where he met Kṛṣṇa. He went to Dvārakā and, with the help and advice of Kṛṣṇa, succeeded in marrying his sister, Subhadrā (q.v.), by whom he had a son named Abhimanyu (220). There is also a story that Arjuna in the guise of a Sannyāsin was invited by Balarāma for a meal, where he saw Subhadrā and as she came outside the town, Arjuna abducted her. And though the Yādavas got ready for a fight, they were pacified by Kṛṣṇa, and ultimately Subhadrā was married to Arjuna (218-24). Earlier when Arjuna visited Bindusara, the demon Maya gave a big conch named Devadatta to Arjuna (Mb.

Sabhā. 3.7.18). When Arjuna and Kṛṣṇa were spending their summer on the bank of the Yamunā, Agni, the fire-god, appeared and requested them to give the Khāṇḍava forest as food to him. He presented to Arjuna the bow called Gāṇḍīva, many powerful arrows and a chariot driven by white horses. When Agni began burning the forest, Indra (despite the fact that he was Arjuna's father) sent a heavy shower of rain. Arjuna saved the forest from the rain; he killed Takṣaka's wife, cursed the Nāga called Aśvasena and saved Maya, the architect of the Asuras, who was put up in the forest. Later on, Indra was pleased and gifted many divine arrows to Arjuna. Thereafter, Arjuna returned to Indraprastha.

Maya, who escaped death in the Khāṇḍava forest, in his gratitude, went to Indraprastha, and with the permission of Yudhiṣṭhira built for the Pāṇḍavas an exceptionally beautiful palace. And then the Pāṇḍavas conquered all the earth and Yudhiṣṭhira performed the Rājasūya Yajña. So far as Arjuna is concerned, he conquered the countries of Kulinda, Ānarta, Kālakūṭa, Sumaṇḍala, Śākaladvīpa, Pratibindhya, Saptadvīpa, Prāgjyotiṣa (ruled by Bhagadatta), Kubera, Ulūka (ruled by Bṛhanta), Senābindu, Modāpura, Sundāmana and Uttara Ulūka, Pañcagaṇa, Devaprastha Nagara (ruled by Senābindu), the territory of Rājā Paurava Viśvagaśca, seven Utsavasaṅketa Gaṇas of the hills, Kaśmīr, Lohita, Trigarta, Dārva, Kokanada, Abhisārī, Uragā Nagarī (ruled by Rocamāna), Siṁhapura Nagarī (Citrāyudha), Suhma, Caula, Bālhīka, Kāmboja, Uttara Ṛṣi, Ṛṣika, the Himalayas including Niṣkuṭa, Kimpuruṣāvāsa (ruled by Drumaputra), Hāṭaka, saw the canals dug by the Ṛṣis on the Mānasarovara, conquered the country of Gandharvas but stopped at Harivarṣa and returned to Indraprastha (Mb. Sabhā. 23-25). When the Pāṇḍavas were defeated in the game of dice by the Kauravas and lost their kingdom and Draupadī, they had to lead forest life for 12 years and one year incognito *(Ajñātavāsa)*. During the forest life, Yudhiṣṭhira asked Arjuna to do tapas in the Himālayas and thus secure divine weapons. Arjuna went to the Indrakīla mountain, where Śiva was pleased with his devotion. Śiva appeared in the guise of a Kirāta but Arjuna recognised his true character and worshipped him; Śiva granted him the Pāśūpatāstra; this incident forms the subject of a Sanskrit poem *Kirātārjunīya* (q.v.) by Bhāravi. This incident also shows the influence of Śaiva cult on the *Mahābhārata*. After that Arjuna got the Daṇḍāstra from Yama, Pāśāstra from Varuṇa and Antardhānāstra from Kubera and divine arrows from Indra (Mb. Vana. 37-41). Indra, who was very pleased that Arjuna had got so many weapons, deputed his charioteer, Mātali, to bring Arjuna to Devaloka, where he learnt more about archery, music and dance. Indra sent Arjuna on expeditions against demons and he defeated the demon King Pāka and destroyed his city Hiraṇyapura. On the word of Indra, Arjuna killed the Nivātakavacas; and when Indra was pleased, Arjuna asked him to give him the two images of the Sun-god, which were prepared from the *Pārijāta*-tree by Viśvakarman. Seeing handsome Arjuna, Urvaśī forgot herself and was mad with love, but Arjuna declined the offer. At this Urvaśī cursed and turned Arjuna into an eunuch. After his absence for five years, Arjuna met his brothers at Mount Gandhamādana (42-47). In the forest, Duryodhana came to watch the pitiable condition of the Pāṇḍavas but when the Gandharvas obstructed Duryodhana and the Gandharva Citrasena made Duryodhana a prisoner, Arjuna came to his rescue and released him. Thus humiliated, Duryodhana returned to Hastināpura with his attendants (239-53). It was in the forest that Draupadī was abducted by Jayadratha (q.v.) but was rescued; Jayadratha was, however, not killed as he was the son-in-law of Dhṛtarāṣṭra. After 12 years of forest life, the Pāṇḍavas decided to spend the one year of life incognito in the Virāṭa palace. Arjuna had to act the part of a eunuch under the name of Bṛhannalā and taught music and dancing to Uttarā, daughter of Virāṭa; similarly other Pāṇḍavas and Draupadī worked under other fictitious names. When the life incognito was about to expire, a rumour reached the Kauravas that the Pāṇḍavas were at the Virāṭa capital and that the Kauravas thought that the Pāṇḍavas would appear on the scene if a war was fought against King Virāṭa. The Kauravas, with this object in view, lifted the cows of Virāṭa and that led to war. Uttara, the son of Virāṭa, got frightened on seeing the Kaurava army, but Bṛhannalā, who was acting as a charioteer tightly bound Uttara to the chariot, drove it to the forest, took back from the hollow of the Śami tree his weapons (deposited by him earlier) and returned to the battlefield. The Kauravas were utterly defeated but they understood that the very clever and terrible warrior was Arjuna. But, by the time the period of the Pāṇḍavas' life incognito was over. Greatly pleased at the victory, Virāṭa offered his daughter Uttarā to Arjuna in marriage, but Arjuna accepted her for his son, Abhimanyu (Mb. Vi. 67).

The Pāṇḍavas demanded half of the kingdom, but the Kauravas refused to yield an inch of the territory. War being inevitable, both Duryodhana and Arjuna went to Kṛṣṇa for help. While Arjuna accepted Kṛṣṇa without arms, Duryodhana was pleased to get Kṛṣṇa's armed forces. Both the factions entrenched themselves in Kurukṣetra ready for war. Kṛṣṇa, who acted as charioteer to Arjuna, stopped the chariot in between the opposing armies. Finding his own kinsmen on the Kaurava side, Arjuna was reluctant to bend his bow. It was then Kṛṣṇa instructed him in Karmayoga (the philosophy of action); that advice of Kṛṣṇa is the world-famous *Bhagavadgītā* (q.v.). The Gītā cleared off Arjuna's illusions and he praised Kṛṣṇa, who revealed his all comprehensive form (*Viśvarūpa*) to Arjuna (Mb. Bhī. 23.40). On the 10th day of the battle, Arjuna mortally wounded Bhishma, on the 12th he defeated Suśarman and his six brothers: Satyasena, Candrasena, Mitrasena, Śrutañjaya, Sauśrutī and Mitradharmā; on the 14th he killed Jayadratha, who was instrumental in killing Abhimanyu; on the 17th, he was so stung by some reproaches of his brother, Yudhiṣṭhira, that he would have killed him had not Kṛṣṇa interposed. On the same day he fought with Karṇa, who had made a vow to slay him. He was near being vanquished when an accident to Karṇa's chariot gave Arjuna the opportunity of killing him. When Bhīṣma was lying on the bed of arrows, Arjuna discharged three arrows to serve as pillow for Bhīṣma and with the aid of divine arrows, he sprinkled cool water on Bhīṣma's face. Arjuna also killed a host of Rājās including Bhagadatta, Vṛṣaka, Acala, Sudakṣiṇa (king of Kāmboja), Vinda, Anuvinda, Alambuṣa, Daṇḍadhāra and others.

After the War, when it was decided to hold the Aśvamedha Yajña, Arjuna, with his army, followed the horse through many cities and countries and fought with many Rājās. He entered the country of Trigarta, and had to fight his way through. He fought also against Vajradatta, who had a famous elephant, and against the Saindhavas. At the city of Maṇipura, he fought with his own son, Babhrūvāhana, and was killed; but he was restored to life by Mṛtasañjīvanī mantra by Ulūpī. Afterwards he penetrated into the Dakṣiṇa or south country, and fought with the Niṣādas and Draviḍians; then went westwards to Gujarāt and finally conducted the horse back to Hastināpura, where the great sacrifice was performed. He was subsequently called to Dvārakā by Kṛṣṇa amid the internecine struggles of the Yādavas and there he performed the funeral ceremonies of Vasudeva and of Kṛṣṇa. Soon after, along with other Pāṇḍavas, he retired from the world to the Himālayas. He was the third Pāṇḍava to die due to pride in his own heroism. The wives of Arjuna were Draupadī, Ulūpī, Citrāṅgadā and Subhadrā, while his sons were Śrutakīrti (from Draupadī), Irāvat, Babhrūvāhana and Abhimanyu. As Abhimanyu was killed in the War, the kingdom of

Hastināpur descended to his son Parīkṣit. Śrutakīrti and Irāvat had been killed in the War, while Babhrūvāhana became the king of Maṇipura. From Parīkṣit's reign, began the present Kali Yuga. Arjuna has many appellations, the chief ones being: Aindri, Bhārata, Bhīmānuja, Bībhatsu, Bṛhannalā, Śakraja, Śvetavāha, Devendratanaya, Dhanañjaya (amassing wealth by conquest), Gāṇḍīvadhārī, Indrātmaja, Jaya, Jiṣṇu, Kapidhvaja, Kaunteya, Kauravaśreṣṭha, Kirīṭabhṛt, Kṛṣṇa, Kuntīputra, Mahendrātmaja, Nara, Pāṇḍava, Pāṇḍunandana, Pārtha, Paurava, Phālguna, Savyasācī, Tāpatya, Vāsavaja, Guḍākeśa, Vijaya, and Pāka-śāsanī.

Arjuna. A sacred place (*tīrtha*) of the Manes (Matsya. 22.43).

Arjuna. An ancient mathematician of India, who was aware of the system of calculating numerals in multiples of 100 commencing from *koṭi* (10^7) up to 10^{53}. He is mentioned in the Buddhist work *Lalita Vistara.*

Arjuna Bhagat (1849-1919). Hindi poet of Gujarāt, who was born near Aṅkleśvar. He composed *Bhajans*; his language betrays the influence of Urdu.

Arjuna Dāsa (fl. early 19th cent.). Rājasthāni saint-poet of Rāma Snehi Sampradāya, Khedapa, whose *Janma Līlā* and *Pūrva Janma* are significant poems from the socio-historical point of view.

Arjuna Deva, Guru (1563-1606; Guru 1581-1606). Fifth of the 10 Gurus of the Sikhs. He was the son of Guru Rāmadāsa, the 4th Guru. He compiled the sacred scripture of the Sikhs, the *Granth Sāhib* (*Ādi Granth*; q.v.), consisting of the hymns of the first four Gurus, his own compositions (numbering 2,218) and writings of Hindu and Muslim saints of northern India. He was a talented poet and wrote a lengthy epic poem, the *Sukhmaṇī*, and other mystical works. He also built the Harimandira or Golden Temple in the middle of the pond dug by his father. During Arjuna's tenure, the township started by his father became an important trading centre and place of pilgrimage. It came to be known thereafter as Amṛtsar — the pool of immortality.

Arjuna also began trade with Afghanistan, Persia and Turkey and became a merchant prince of considerable importance. He held court, received emissaries, and came to be addressed as the *Saccā Pādśā* — 'the true emperor'. Even Emperor Jahāngir's son, Khusru, who had revolted against his father, came to Arjuna Deva for help.

Arjuna's involvement in Muslim politics brought the wrath of the Emperor Jahāngir on his head. He was summoned to Lāhore, put under arrest and tortured in a most barbarous manner: made to sit in a red hot cauldron and burning sand and boiling water poured on him. For five days he bore these tortures courageously; on the sixth day he went to the river Rāvī with permission, took bath, recited *Japji*, and disappeared in the Rāvī.

His martyrdom created a gulf between the Sikhs and Muslims and ended the pacifist phase of Sikhism. Before his incarceration, Arjuna Deva had nominated his son Hargovind as the 6th Guru. See *Ādi Granth*.

Arjuna Award. The highest national award in the field of sports, which was instituted by the Government of India in 1961. The awards are made annually to recognise the services of outstanding sportsmen in various sports including athletics, badminton, basketball, boxing, cricket, football, golf, hockey, kabaddi, kho-kho, rifle shooting, swimming, volleyball, weight-lifting, wrestling, etc.

Arjuna-Bhañjana. Assamese drama by Mādhavadeva (1489-1596; q.v.).

For breaking down the churning pot of Yaśodā and throwing butter to the monkeys, Kṛṣṇa was tied to a mortar, but when he began to move passing in between two Arjuna trees close by, and dragging with force the mortar behind him, he uprooted the trees. The cowherd boys, on hearing the sound of the fall of the trees, ran to the spot and set Kṛṣṇa free. The play is based on the *Bhāgavata-purāṇa* and *Bilvamaṅgala-stotra.*

Arjuna-dhvaja. 'White-bannered'; name of Hanūmat.

Arjuna-īśvara-tīrtha. Name of a holy place, according to the *Śiva-purāṇa.*

Arjuna Miśra. Name of a commentator on the *Mahābhārata.*

Arjunapāla. A king of the Lunar dynasty. He was one of the two sons of Śamīka and Sudāminī (Bhāg. 9.24.44).

Arjuna-rāvaṇīya. Same as *Rāvaṇārjunīya* (q.v.).

Arjuna Siṁha. Name of a prince, according to inscriptions.

Arjuna-vanavāsa-parva. A sub-parva in the *Mahābhārata.*

Arjuna-vivāha. A *Kakawin* (from *Kavi* meaning *Kāvya*) written during the period of Airlangga (q.v.) in Java. It gives the story of Arjuna's asceticism and his fight with Śiva disguised as a hunter, and Nivāta-Kavaca, the demon who attacked the gods. It also describes Arjuna's amours with Menakā, Suprabhā, Tilottamā and others.

Arjunābhigamana-parva. A sub-parva in the *Mahābhārata.*

Arjunaka. Name of a hunter. Once, the son of an old Brahmin woman, Gautamī, died on account of snake-bite. Arjunaka, the hunter, caught and brought before Gautamī the snake. His object was to kill it immediately. But the serpent proved its innocence by pleading that it bit the boy impelled and prompted by Death. At once Death (Mṛtyu) appeared on the scene and explained that it was prompted by the god of Death, Yama. And, it was the child who was responsible for the cause of death, and Gautamī was the cause for the birth of the child. Ultimately Gautamī herself assumed responsibility for the sin. This story was told by Bhīṣma to Yudhiṣṭhira, when the latter met Bhīṣma, his body torn by arrows in fight. Yudhiṣṭhira felt very sad to see Bhīṣma in that state. To console Yudhiṣṭhira, Bhīṣma related the above story of the hunter Arjunaka. He thus consoled Dharmaputra by telling him that as in the case of Gautamī in the story, the cause for every effect was the chain of Karma (Mb. Anu. 1).

Arjunāyana. Name of a tribe and their country. The people of this tribe, like the Yaudheyas, have been located in the *Bṛhatsaṁhitā* (14.25) in the northern region of India. To connect them with the Pāṇḍavas merely on the ground of the similarity of their tribal name with that of the celebrated hero Arjuna (q.v.) carries no conviction. That such a tribe existed as a self-governing clan can be established by the fact that their coins in the region of Mathurā have been traced. They were conquered by the great Samudragupta and in his Allāhābād Inscription (line 22), they are mentioned just before the Yaudheyas and after them came the Mālavas. Unlike the Yaudheyas, after their conquest, the Ārjunāyanas continued to survive till the 6th century A.D.

Ārjuneya. A patronymic of Kutsa (Ṛg. 1.112.23; 4.26.1; 7.19.2; 8.1.11).

Arjunī. Name of Uṣā, wife of Aniruddha (q.v.).

Arjunī. Name of a river commonly called Karatoyā.

Ārjunī. The name of a *nakṣatra* (lunar mansion) mentioned in the *Ṛgveda* (10.85.13). In the *Atharvaveda* (14.1.13) the same *nakṣatra* is called Phālguṇi. It is noteworthy that in the *Mahābhārata* (Vi. 44), Arjuna says that he is also known as Phālguna because he was born on a day connected with Phālguṇi *nakṣatra.*

Arjunīyā. Name of a river. It has been called by Dey as Bāhudā, but these two names are separately mentioned.

Arka. 'Light-bringer', 'shining'. An epithet of the Sun (Ṛg. 10.107.4). Arka is identified with *ātman* in the *Maitrī-upaniṣad* (6.8).

Arka. Name of Viṣṇu.

Arka. Name of Indra.

Arka. A monkey of the Rāma-army (Rām. Yu. 4).

Arka. One of the eight Vasus (Bhāg. 6.6.11).

Arka. A king of the Lunar dynasty. He was the son of Pūruja.

Arka. A town in Canarā, where, according to the Brahmins, Śrī Yeo, the holy spirit, is worshipped.

Arka. Name of a plant (*Colotropis gigantea*) closely associated with Rudra and therefore regarded as inauspicious, although an amulet of *arka* wood is said to give virility (Atharva. 6.72), and its leaves, if worn on a Prince's body, ensure the success of his mission (*Agni–purāṇa*). Sacrificial oblations to Rudra are offered on its leaves which are then burnt separately so that no one should tread on them and thereby suffer injury (Śa. Brā. 9.1.1, 4, 9 and 42).

Arka Bahu Phala. In some MSS is written Arka Bahūta and Arka Baghabala. It is, in Hindu astronomy, the arka which a planet describes during that part of the equation of time which arises from the inequality of the sun's motion in its orbit, being an equation to which all the planets are subject, but the motion of which it differently affects.

Arkabandhu. Name of Buddha Śākyamuni.

Arka Endu Saṅgama. The instant of true conjunction of the sun and moon.

Arkaja. See *Balīha.*

Arka-kānta. A class of the eleven-storeyed buildings.

Arkakṣetra. Same as Padmakṣetra; Koṇārk, some 31 kms north-west of Puri in Orissā, containing the temple of the Sun called Koṇāditya. It is also called Sūrya-kṣetra. See *Koṇārka.*

Arka-sampuṭa-saptamī. This is a fast which starts on the seventh of the bright half of the Phālguna month. The duration is one year. Sun-worship is to be done (Bhavi. 1.210.2-81).

Arka-saptamī. A fast to be observed on the seventh day. The vrata is to be observed for two years and Sun-worship is prescribed. Water is to be taken in the cups made of Arka (Mandāra) leaves (Hemā. Vrata. 1.788-89; Padma. 5.75.86-106). After observing fast on the seventh, it is to be ended on the Aṣṭamī (eighth).

Arkasāvarṇi. The name of ninth Manu.

Arkāṣṭamī. The eighth day of the bright half of any month, if it falls on a Sunday. Umā and Śiva, in whose eyes the Sun rests, are to be worshipped (Hemā. Vrata. 1.835-37).

Arka Somayāji, D. Modern Sanskrit poet of

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Tirupati, who has published *Śrīmat Sītārāmānjaneyam* (1984). In 15 cantos, it deals mainly with the story of Sundara-Kāṇḍa of the *Rāmāyaṇa*. It contains echoes from the *Meghadūta* and Vālmīki's *Rāmāyaṇa*. He has also published some Kāvyas in Sanskrit.

Arka-sthala-kuṇḍa. Name of a sacred place (*tīrtha*) in the region of Mathurā (Varāh. 157.11, 160.20).

Arkatanaya. 'A son of the Sun'. An epithet of Karṇa, Yama, Manu, Vaivasvata, Manu-Sāvarṇi and Saturn. See *Aruṇātmaja*.

Arkatanayā. Name of the rivers Yamunā and Tāptī.

Arka-vrata. On the 6th and 7th of the two fortnights of a month, food is to be taken only at night. The duration of the fast is one year. Worship of Arka (Sūrya) is prescribed (*Kṛtya-kalpataru* 378; *Hemādri*. 2.509).

Arkeṣṭimat. A king of the Lunar dynasty. According to the *Bhaviṣya-purāṇa*, he was the son of Vaikartana. He ruled for 4,100 years.

Arkka. A synonym of the Sun.

Arkka. A king of olden days (Mb. Ādi. 1.236).

Arkka. The royal sage Ṛṣīka was Arkka, the Asura, re-born (Mb. Ādi. 65.43).

Arkkaparṇa. Son of Kaśyapa by his wife Muni. He was a Devagandharva (Mb. Ādi. 65.43). His another name is Tṛṣṇapa. He is also spelt as Arkaparṇa.

Ārkṣa. Patron of Priyamedha (Ṛg. 8.68.15-16). Priyamedha has mentioned that he has received donations from Atithigva Indrota and Ārkṣa. At another place there is a reference to Ārkṣa Śrutarvan (8.74.4).

Ārkṣākāyaṇa. See *Galūnasa*.

Arleng. Name of a tribe in the present Nāgāland; it is also called Mikir. The people of this tribe inhabit the detached range of low forest-clad hills lying between the south bank of the Brahmaputra and the base of the Jaintia and Kacar hills. These people have a tradition that they formerly occupied the Jaintia hills but were driven out thence by the Kacaris. There are several sub-divisions of Arleng.

The Arleng or Mikirs are somewhat in the early stages of the wandering horde, without permanent villages. They are a shy mild race of forest nomads, clearing little patches in the dense semi-tropical forest for cultivating cotton and summer-rice. The fear of man-eating tigers and other noctural wild beasts infesting these forests is probably the reason why the whole village of the Mikirs usually live in one single large house raised on tall posts.

In the vicinity of the Hinduised Assamese, the Mikirs are rapidly giving up their primitive habits. They build their houses on the ground and divide their house in apartments. Though generally plucky in the forest, they are shy. Physically they are a squat Mongoloid race, flat-nosed, rather small eyed, and generally resembling the Lepcas in appearance, though sometimes inferior to them in regularity of features and physique. The women take an equal part in all the occupations, ceremonies and divisions of the men. Marriage is only between adults. There is no public ceremonial marriage; a fowl is offered privately to the spirits and its flesh eaten by the couple. Divorce is easily obtained and without any fine. Once a year, as with the Lepcas, each village or Rong makes a great feast or sacrifices to their chief deity 'Arnam', who by some is Hinduised into 'Prithi-Rāja'. The animals which are sacrificed must be of white colour. This feast is one of great rejoicing with dancing, and if two or three villages combine, even cows and buffaloes are sacrificed. The maligant demons of the hills and streams and lakes, who blight the crops and destroy cattle and men, are called Mukrang. They are believed to withhold the rain, and cause disease and incite the tigers to kill the cattle and human beings, or to cause the wild buffaloes to attack and kill the tame ones. They burn their dead, and celebrate the event by a carousal and dancing. The villagers collect round the funeral pyre, slaughter birds and animals and do feasting and drinking. All through the night this continues until the body and wood are reduced to grey ashes. Many of them have been converted to Christianity.

Armaiti. In the seventh strophe of Zoroaster's hymn, she is named as the mother of the corporeal world, as coming with power, and with truth, and with purity of heart, to succour this life. Armaiti is known to the Vedas, and is, therefore, older than Zoroaster. Armaiti came to be regarded as something material, and this was deemed the earth.

Armand, Jorge. Modern scholar, whose chief work is: *Archaeological Excavations in Durkadi Nālā* (An early Palaeolithic Pebble-Tool Workshop in Central India; 1983).

Armenia. Rāmanīyaka-dvīpa of the *Mahābhārata* (Ādi. 26).

Armlets. Worn by Hindus and Mohammedans, by men and women; of gold or silver, ivory, deer-horn, and brass, some in the form of massive carved rings, some as lockets; the more expensive, worn by royalty, are the bazu-band, literally, arm-binder. They have been worn as ornaments since the most ancient times. But they are often caskets containing charms, or, like in the Jaṅgam sect of Hindus, the liṅgam. The last are often worn round the neck.

Armour. The equipment of a soldier consisted of a 'coat of mail, helmet, and even an arm-guard. From *Arthaśāstra*, it is evident that several varieties of armour were made of hides, skins, and also of iron. The animals whose horns were used for this were tortoise, rhinoceros, elephant, and cow. The important varieties of armour, all of iron according to the commentator of the *Arthaśāstra*, were in the first place a coat of mail to cover the body from head to foot including the two hands, secondly, a coat of mail of two separate plates covering the head, hump, and arms respectively, and thirdly, a kind of armour to be worn as loin-cloth. Other varieties of armour used mainly for protecting the body were *Śirastrana* or protection for the head, *Kaṇṭhatrana* or protection for the neck, *Kurpasa* or a covering for the trunk, *Kancuka* or a jacket up to the knee joints, *Varavana* or a jacket extending to the heels, *Patta* or an upper garment, and *Nagodarika* or gloves to protect the fingers. — *EI*, 70.

Armugam. A son of Śiva, largely worshipped by the Hindus in south India, and used as a name for Hindu men.

Army. The Indian army in ancient days consisted of 'four limbs' (*Caturāṅg*), i.e. chariot, elephant, horse and soldiers. The Malayālam version of the *Mahābhārata* (Ādi. 2.19-26) mentions that one chariot, one elephant, three horses and five soldiers make a *Patti*. It means that 10 persons constitute a Patti: one in chariot, one on elephant, three on horses and five on foot. Three such Pattis or three chariots, three elephants, nine horses and 15 foot soldiers make one Senāmukha. Three such Senāmukhas or nine chariots, nine elephants, 27 horses and 45 foot soldiers make one Gulma or company, led by a *nāyaka* or captain. Three such Gulmas or 27 chariots, 27 elephants, 81 horses and 135 foot soldiers make one Gaṇa and three such Gaṇas or 81 chariots, 81 elephants, 243 horses and 405 foot soldiers make one Vāhini, led by a Vāhinipati; it could be called a battalion. Three vāhinis or

243 chariots, 243 elephants, 729 horses and 1,215 foot soldiers make one Pṛtanā or Senā. Three such Pṛtanās or 729 chariots, 729 elephants, 2,187 cavalry and 3,645 infantry consist of a *Camū* or Division, commanded by a Camūnātha or General. The whole army corps or *Akṣauhiṇī* consisted of 21,870 chariots, 21,870 elephants, 65,610 cavalry and 109,350 foot soldiers, under the supreme command of the Mahā-senāpati. This was an ideal composition, though in actual practice the figures differed considerably in view of the paucity of men and material. See *Archery, Agnibāṇa*.

Arṇa. One, who was killed by Indra with Citraratha for Yadu-Turvaśo; he was killed on the bank of the Sarayu (Ṛg. 4.30.18).

Arnakuṇḍa. Wārraṅgal, a town in Āndhra Pradeśa. A slab obtained from there had an inscription in Telugu and Oriyā, with Sanskrit Ślokas, dated Śaka 1054, or A.D. 1132, being the year Cetrabhānu of the Bṛhaspati Cakra, or 60-year cycle of Jupiter. Gaṇeśa, Sarasvatī, Śiva, Maheśvara are mentioned, also Rājā Rudra Deva. The inscription contains a long account of Rudra Deva's genealogy and of his battles.

Arṇavamandira. 'Inhabiting the ocean'. Name of Varuṇa, regent of the waters.

Arṇava-mandira. Name of Viṣṇu.

Ārnī. A town in the North Arcoṭ district of Karnāṭaka, celebrated for the muslins it produces. There is an ancient quadrangle fort and a temple. In the British rule, it was a very big military centre.

Arniya. A dialect of the Dardu language, spoken by the Dards in Yasan and Citrāl.

Arnold, Sir Edwin (1832-1904). Prominent orientalist and poet, who was educated at Rochester, King's College, London, and University College, Oxford. Served as Principal of the Government Deccan College, Poonā, from 1856 to 1861. Joined the *Daily Telegraph* newspaper in London and became its editor. He is distinguished as a poet, scholar, teacher, journalist and a man of letters. His works are: *The Light of Asia* (on the Buddha), *The Song Celestial (Bhagavad Gītā)*, *Indian Idyll, Indian Poetry*, etc.

Arnold, E.V. English Indologist, whose chief works are: *Vedic Metre in its Historical Development* (1905; a comprehensive treatise on Ṛgvedic metres) and *Literary Epochs in the Ṛgveda* (on the chronological groups in Ṛgveda on the basis of linguistic criteria).

Arnos Pādiri, John Ernestus Hanxeleden (d. 1732). Hungarian Christian Missionary, who reached Kerala in 1699. He settled in Veloor near Tricur where he lived till his death. Besides his life history of Jesus Christ and of Virgin Mary in Malayālam, he also attempted to compile a Malayālam-Sanskrit and Malayālam-Portuguese dictionary and wrote on Malayalam Grammar in Portuguese. He wrote as well the first Sanskrit grammar in Portuguese. Fredric von Schlegel and Max Mueller have paid high tributes to him for his contribution in this field. He also wrote a poem in Malayālam, *Caturantyam* on the journey of the soul.

Ārocaka(m). A country of ancient India. The people of this place were called Ārocakas (Mb. Bhī. 51.7).

Ārogya-dvitīyā. It starts on the second of the bright half of Pauṣa. For full one year on every second of the bright half of a month, the Moon is to be worshipped. On the second of the bright fortnight of Mārgaśīrṣa, after the Moon (Ardhacandra) is worshipped, two clothes, a golden pitcher full of milk or any other liquid for drinking purposes should be given in charity (Hemā. Vrata. 1.389-91). The vrata is observed for health and prosperity.

Ārogya Niketan. A major Bengāli novel by Tārāśaṅkara Bandyopādhāya (1898-1971), published in 1953. The principal character of this novel is an āyurvedic practitioner, who has fought throughout his life on two levels, one with Death, another with Allopathy, the modern scientific method of treatment. It can be called a philosophical novel as the eternal struggle between Life and Death has been portrayed therein. It tries to discover the ultimate end of life and the eternal mystery which is called Death, the ultimate reality.

Ārogya-pratipadā. On every first day of the year; on all such pradipadās, there is worship of the idol, picture or image of the Sun. It ensures health and prosperity (Hamā. Vrata. 1.341-42; Vratārka 28; Vrataratnākara 53).

Ārogya-saptamī. The seventh of the bright fortnight of the month of Māgha. The duration of this fast is one year and on every saptamī there is to be observed a fast and the worship of Sun should be done (Varāha. 62.1-5; Hemā. Vrata. 1.747; Tithitattva 460). It ensures health and wealth.

Ārogya-vrata. It starts from the 1st of the dark half of Āśvina to the last day (Pūrṇimā) of the month. During the day Aniruddha is to be worshipped with lotus and other flowers with *homa.* On the last three days fast should be observed, which ensures health, beauty and prosperity (Viṣṇudharmottara. 3.205.1-7; Hemā. Vrata. 2.761). According to another version, it is a *daśamī-vrata*: on the *navamī* (ninth day) a fast is observed, while on the 10th (daśamī), Lakṣmī and Hari are to be worshipped (Hemā. Vrata. 1.963-65).

Āroha. Ascent.

Arohaṇa. Complete ascent of the gamut (the scale of the *rāga*) in the order *sa, ra, ga, ma, pa, dha, na.*

Arokiaswāmi, M. (d. 1968). Author of *The Classical Age of the Tamils* (University of Madrās, 1967).

Āropa. Hypothetical admission; superimposition.

Āropita. Appearance, assumed.

Arorā. Name of a caste, which claims its descent from Arorāvaṁśa. According to tradition current in this caste, the original place of the Arorās was Arora in northern Sind; its ancient name is also called Arūṭakoṭ. When Muhammad-bin-Qāsim plundered the place Arora in 712 and defeated Rājā Dāhar, who belonged to the Arorā dynasty, the Arorā people left Sind and settled in the Punjāb cities, situated on the banks of the rivers Sind, Jhelum, Cenāb and Rāvī. From then onwards, the Arorās are divided into three groups: those who went to the north were called Utarādhī (northern), those who went to the south were called Dakṣine (southern) and those who migrated towards west were named Dāhare. In all these sub-castes are found similar Allas or Avaṭaṅkas. Besides the directionwise distinctions, there are differences due to local habitation, such as Lāhorī (those who settled in Lāhore), Multānī (from Multān), Paṭhohārī, Jodhpurī (from Jodhpur), Nāgaurī, Rājpūtānī, etc. When Punjāb came under the dominance of the Muslims, they were also uprooted from there and spread in several directions, as a result of which further groups were formed in Arorās, such as Kacchī, Gujarātī, Kāṭhī, Lohāne, etc. They claim their *gotra* as Kāśyapa or Kaśyapa.

Several 'Allas' are current in the Arorās, which originated from their family or parental names, business, professions or the posts held by them. Some of the names of Allas are: Ahūje, Manūce, Kālre, Cope, Balūje, Batre, Baveje, etc. Names of some 800 Allas are found in their history. From the historical point of view, several names have come from the ancient castes and sub-castes of Punjāb which in olden days belonged to the Kṣatriya caste. These were small autonomous republics or rather village-states, many of which are mentioned in the village-lists (*Grāma-sūcīs*) mentioned by Pāṇini, such as Balūje from Vālijyaka, Cope from Caupayata, etc. Some historians are of the view that the central area comprising the five rivers of Punjāb was called Vāhīka and its ancient name was Āraṭṭa. Generally it is believed that Arorā is a caste of the Punjāb and north-west India, with some affinity to the Khatri, in respect of whom they stand in some sort of relationship. They have been mostly businessmen; some in service. The Arorās are shrewd, industrious, and intelligent. They are thrifty and it is often said that with thrifty Arorā and many other classes, flour steeped in cold water suffices to appease hunger. With the passage of time, Arorās are found in every trade, profession, agriculture and service.

Arpaṇa. Surrendering oneself to the will of God, or a deity.

Arpesi. Amongst the Tamil people, the 7th month of the solar year, answering to Hindu month Kārtika, during which the sun is in the sign Tulā.

Arpiṇī. See *Ārṣiṇī.*

Arpita. A technical term concerning Hindu temple architecture. It signifies in a southern temple, the *hera* units over each *tala* and *prastora*, not of prestanding nature forming regular parapets for the *pradakṣiṇā* passage of successive *talas*, but rather applied to the next following *tala*. Its counterpart is *anarpita* which is generally an earlier form, indicating rudimentry provision for *pradakṣiṇā* in each *tala* level. The passage involved is actually the *alindra* of the southern architectonics.

Arppana. In Ceylon, a form of Buddhism, the superior form of Samādhi restraint.

Arpuda-t-tiruvandādi. Tamil devotional poem by Kāraikkāl Ammaiyār (q.v.) in 101 *veṇbās* and in *andādi* (q.v.) arrangement. It is in praise of Śiva.

Ārrāh. Ārāmanagar in the district of Śāhābād in Bihār. It is 60 kms to the west of Paṭnā. Ārrāh is a very ancient historical town connected with the Mahābhārata story. The Pāṇḍavas spent a part of their *Ajñātavāsa* (the period in incognito) here. According to General Cunningham, this place is related to the incident mentioned by Hiuen-Tsang, in which Aśoka built a stūpa as a memorial to the conversion of the Dānavas to Buddhism. In the Jaina inscription found at Masār village near Ārrāh, the name 'Ārāmanagara' stands for this town. The story of the famous Rājā Moradhvaja mentioned in the Purāṇas is also said to be connected with this place. In the Mutiny of 1857, the veteran freedom fighter Kunwar Singh belonged to this place. The town extends over an area of 10 square kilometres.

Arrianus, Flavious (*c.* 2nd B.C.). A great historian, who is well known for his account of Alexander the Great's military exploits including invasion of India. His work was translated by E. Iliff Robson under the title: *Arrian, History of Alexander and India* (2 vols., Harvard, 1949).

Arrows. Arrows are sometimes used in the ordeals of N.W. India as tests of innocence. The opposite ends of two arrows are held by two persons placed opposite to each other, they are parallel to and just sufficiently apart to allow of the suspected person's hand being held between them. The ends of the arrows merely rest upon the fingers. The arrows are supposed to move towards and close upon the guilty hand. The arrow is the national emblem of the Ho, and in Singbhum an arrow is passed from village to village as a summons to arm. With the militia of Gumsur it was customary to send an arrow to them as a summons to assemble. There were 18 districts in Gumsur, each held by militia. Arrows are poisoned with the juice of Antiaris toxicaria, of the mancineel tree, Hippomane mancinella, and the wurali tree. See *Agni-bāṇa, Archery*.

Ārruppaḍai. A Tamil literary form, popular in Saṅgam times, which is in the form of an address by a minstrel to another minstrel, directing him to his patron. It is a descriptive poem, describing the greatness of the patron as well as the beauty of the country through which the minstrel is directed to pass. See *Malaipaḍukadām*.

Arśas. Name of a disease mentioned in the *Vājasaneyi-saṁhitā* (12.98) with consumption and other ailments. It appears to designate 'haemorrhoids' as in the later medical literature.

Arśasāna. Name of a demon.

Arś Malsiānī Bāl Mukand (1908-80). Eminent Urdu poet and writer, who was the son of Labbhu Rām 'Jośa' Malsiānī, a great poet and scholar of Urdu and Persian. Bāl Mukand joined the Publications Division of the Government of India as an Assistant Editor of Urdu, *Ājkal* and succeeded Jośa Malihābādī as Editor in 1954 till his retirement in 1968. Besides his four collections of poetry, he published a work on the Representative Humorous Poems of Urdu. He wrote a biographical sketch of Maulānā Abul Kalām Āzād and published *Hum Ek Hain* (We Are One). He enriched Urdu poetry with secular ideology.

Ārṣa. Used by a Ṛṣi only, relating or belonging to sages; authority; sage-like intuition.

Ārṣa(m). One of the eight modes of marriage described by Manu. In this form of marriage, a father receives from a bridegroom one pair of kine (a bull and cow) or two pairs, for religious purposes, and then gives away his daughter in due form. This is the ceremony of the Ṛṣis and probably prevailed amongst all the Vedic Āryans. It furnishes proof of the distinction between the marriage rites of the Ṛṣis and those of the Brahmins. No religious qualification was required in the bridegroom, and the young man simply obtained a damsel by presenting her father with a pair or two of kine (Manu. 3.29).

Ārṣa. Belonging or relating to the ascetics. In the Hindu Architecture, it is a technical term which stands for a kind of phallus.

Ārṣabha. See *Ṛṣabha*.

Ārṣabhi. Name of King Bharata (q.v.).

Arṣabhu. The first division of the central portion of the lunar mansions.

Ārṣaliṅga. A technical term concerning Hindu temple architecture. It is a type mentioned in the early texts to represent a *liṅga* shaft which has been only a square-sectioned lower half and a cylindrical-sectioned upper half, the latter of which is thinner at the base and bulging at the top. It is typically noted only in the Cālūkyan early caves of the Deccan, as at Elephanta, etc.

Ārṣānukramaṇī. A Vedic Anukramaṇī, which was prepared by the sage Śaunaka. According to this, the number of the Sūktas is the *Ṛgveda* in 1,028 including the 11 Bālakhilya Sūktas on which also Sāyaṇācārya commented.

Ārṣeya. Relating or belonging to a Ṛṣi. It also means descendants of the sages or belonging to them. The officiating priests must belong to a Ṛṣi, i.e. they must have a Ṛṣi ancestor who was associated with Agni conducting a sacrifice.

Ārṣeya-brāhmaṇa. A Brāhmaṇa (in Sanskrit) of *Jaiminīya Saṁhitā* of the *Sāmaveda.* Sāyaṇācārya has also commented on this Brāhmaṇa. In this work are discussed the Ṛṣis, *Chandas* (metres) and Devatās of the *Sāmaveda.* Besides these, several religious and puranic stories are found therein. It has preserved the ancient tradition of Sanskrit literature of stories and tales.

Arṣi. The elder of the two sons of the sage Śravā.

Ārṣiṇi. Name of a Gotrakāra of the Aṅgirā Kula or family.

Arṣṭiṣeṇa. Name of a Maharṣi. There is a reference to the Pāṇḍavas visiting this sage during their life in the forest (Mb. Vana. 159; 156.168). He held a religious discussion with Yudhiṣṭhira. His descendant was Ārṣṭiṣeṇa (Mb. Vana. 14). Ārṣṭiṣeṇa's hermitage was midway between Badaryāśrama and Kubera's capital. In the Kṛtayuga, this sage did rigorous tapas in the Pṛthūdakatīrtha. It was due to his tapas that he attained Brahminhood (Mb. Sabhā. 8.13; Vāyu. 91.114). He was a Mantrakāra of the Bhṛgu Kula. He is also mentioned as Adviṣeṇa (59.95-97). He gave three boons to the Pṛthūdakatīrtha: (1) Those who bathe in this tīrtha will get the benefit of Aśvamedha Yajña; (2) A slight effort made here will be rewarded with greater results; (3) There will be no fear of snakes in this tīrtha. After giving these three boons to the river Sarasvatī which is Pṛthudakatīrtha, the sage attained Brahminhood and entered Devaloka (Mb. Śalya. 40.3-9). See *Devāpi.*

Ārṣṭiṣeṇa. See *Vṛddhā.*

Ārṣṭiṣeṇa. Name of a king in the Lunar line. He was the son of Śala (Vāyu. 92.5).

Ārṣṭiṣeṇāśrama. See *Arṣṭiṣeṇa.*

Ārṣṭiṣeṇa-tīrtha. See *Arṣṭiṣeṇa.*

Ārsī. A ring worn by ladies on the thumb. Instead of a stone, it has a mirror set in it. Generally newly-wed brides, especially in rural areas, wear this ring so that they may observe their face in a handy type of mirror.

Ārsī Prasād Singh (b. 1911-). Hindi poet, who was born at Airot, Rosda in the Darbhangā district of Bihār. His first collection of poems *Kalāpī* (Cuckoo), published in 1938, received high acclaim from Rām Candra Śukla. Encouraged by this, the poet published his remaining poems numbering 796 in an anthology, entitled *Ārasī* (1942). He has more than 25 volumes of poetry to his credit, prominent among them being *Kaleje ke Ṭukre* (The Most Loved Ones), *Sañcayitā* (1942), *Jīvan aur Yauvan, Nayī Diśā* (New Direction), *Pāñcajanya* (Kṛṣṇa's Conch; 1945), *Nand Dās* (1953), *Prem Gīt* (Love Songs; 1954), *Rāma Kathā* (1954), *Jādu kī Bansī* (1954), *Sañjīvinī* (1964), *Āraṇyak* (1965), *Sone kā Jharanā*, *Kāgaz kī Nāv* (The Paper Boat; 1966), *Kalam aur Bandūk* (1968), *Udaya* (1971). His short story collections are: *Pañca Pallava* (The Five Sprouts; 1942), *Khoṭā Sikkā* (The Counterfeit Coin), *Kāla Rātri* (1944), *Ek Pyālā Chāy* (1945). In Maithili, he has published two small volumes of poems: *Matik Dīp* (1957) and *Pūjā kā Phūl* (1969); *Sūryamukhī* (1981) is the selection of his Maithili poems.

His poems are charged with patriotic feelings, love of nature and a variety of erotic sentiments.

Ārśyaśṛṅgi. Name of a Rākṣasa, who was on the side of Duryodhana. He killed Irāvat, a son of Arjuna (Mb. Bhī. 86.64).

Art. It is defined as the production or expression of what is beautiful, appealing or of more than significant. It is a universal language which people of all nations can understand. Each nation has its own mode of expression of its art, architecture, music and dance though the culture of each nation is different. India is no exception to this universal phenomenon. The Indian art, especially the Hindu one, is based upon the belief that creative nature is the manifested will-force of God, which is represented in Hinduism by the Trinity of Brahmā, Viṣṇu and Śiva, who symbolise the powers of creation, preservation and destruction. Hence the art-consciousness among the people of India had its origin in early Āryan worship, and it gradually evolved itself into an ideal race experience. It became a three-fold experience of life in terms of Nature, the soul and humanity. This expression has been manifested by artists throughout the centuries by painting, music, dance, drama and architecture. See also under Architecture, Music, Dance, Painting, Art and Architeccture.

Art and Architecture. From the proto-historic times to the late Mediaeval period Indian creative mind made considerable advancement in the field of art and architecture. The fine arts included literature, sculpture, painting, architecture and performing arts.

In order to understand the spirit of India , her philosophy, religion and literature provide essential sources. They are supplemented by the visual and performing arts. The two chief elements underlying these sources are ethics and aesthetics. There has been a happy blending of these two ingredients in Indian culture. The aspects of utility and beauty, discernible in various facets of Indian culture have a strong background of ethical code. This code was a broad-based one incorporating the basic principles of truth, non-violence, detachment and free thinking.

Indian art and architecture, on account of their humanitarian outlook, made an everlasting impact on the cultures of different regions of Asia. The extant monuments and relics preserved in Asian countries furnish an eloquent testimony to this.

The pre- and proto-historic rock shelters and paintings discovered in different parts of India give an idea of the abodes of archaic cavemen and their artistic creations. Most of these have been discovered in the valleys of Cambal, Betwā, Narmadā, Sone, Godāvari and Kāveri. The painted rock-shelters have thrown welcome light on the early architectural patterns and on the pictorial art-forms. They provided ideas to the people of later times, who made rock-cut caves and decorated them with paintings and sculptures. These are still preserved in Bihar, Madhya Pradesh, Western India and Deccan.

The secular Indian architecture includes town-planning, palaces, general houses and forts of various categories. There was a constant growth in the forms of this architecture from the period of the Harappan culture up to the Vijayanagar epoch. The towns were protected by walls and moats (*prākāra* and *parikhā*). Each town provided places of general public utility, such as temples, *stūpas*, schools, hospitals, markets, gardens and ponds.

In regard to the religious architecture, great progress was made in the construction of temples, *stūpas*, monasteries and other religious establishments. Both from the theoretical and practical points of view India made ample advancement in the concept and forms of the religious architecture.

The earliest Indian temples were simple in form having a flat covered shrine and a circumambulatory path. Gradually more and more elaborate temples were made between the 6th and 16th centuries A.D.

The three main Indian temple style were : Nāgara, Besara and Draviḍa. The Nāgare style was popular throughout northern India. The Besara form had a limited area in the Deccan and Karnataka region. The Draviḍa style of temple architecture was spread in South India. The temples of Khajurāho, Bhuvaneshvar and other sites in the extensive regions of northern and eastern India represent the Nāgara style; those at Aihole and Pattadakal the Besara one and the temples at Madurai, Tanjore, Kaveli, Halebid Gangaikonda-colapram, the Draviḍa style. The three styles are marked by profuse decoration and embellishment.

Buddhism, Jainism and several folk cults developed simultaneously with Hinduism. From the time of Maurya emperor Aśoka to c. 1200 A.D., *Stūpas* and *vihāras* were constructed in different areas of the country, along with images of different deities.

The sculptural art was intimately associated with architecture. In the Indus valley and other chalcolithic cultures of India the remains of plastic art have been discovered. The painted pottery and rock paintings indicate the cultivation of pictorial art in the period. During the ancient and early mediaeval period, a number of art centres cropped up. Mention may be made of Takṣaśilā, Mathurā, Ahicchatra, Deogarh, Kausāmbi, Sārnath, Bodhgayā, Sānci, Bharhut, Nacna, Malhār, Rangmahal, Mandor, Modhera, Khajuraho, Bhuvaneśvar, Konārk, Badami, Kānci and Tanjore. In these and several other sites can be seen a combination of art and architecture.

Several iconographic texts were composed during the Gupta and post-Gupta period in the North and South. They provided detailed injunctions about carving of different types of images. The aesthetic sense was given due emphasis in India art, while adhering to the iconic prescriptions. Besides carving of images of various divinities Indian art embodied the folk elements, regional peculiarities and symbolic forms of variegated nature.

The Gupta-Vākātaka period is rightly regarded as the 'golden age' of Indian art. During that time a remarkable refinement was accomplished in regard to composition, iconography, aesthetics and anatomical details.

The salient features of Indian art and architecture, pertaining of style, themes, symbology and decorative motifs, can be seen in the extant relics and monuments in central Asia, Tibet, China, Nepal, Burma, Indo-China and Indonesia.

The Indus Valley art was essentially secular in character. The religious ingredients in some form, however, began to appear in that art. The Vedic culture borrowed and later assimilated, several elements of the Indus Valley culture, particularly from its art. The Vedic symbolism, which became the source-material for various art-forms in India during the proto-historic and historical periods, was to some extent inspired by the symbology found in the Indus Valley art.

The Vedic Pantheon, in course of time, gave rise to several religious forms, the chief being Vaiṣṇavism, Śaivism and Śāktism. The centres of these faiths were Viṣṇu, Śiva and Śākti (goddess) respectively. Other Vedic-Purāṇic deities, which gave rise to religious cults were Sūrya, Gaṇapati and a few others. From the 6th century B.C. two heterodox systems, Buddhism and Jainism, grew up and developed into two major Indian religions. The Vedic religions played their roles in moulding considerably the life and thought of the country. One of the chief media utilised for the religious propagation was through fine arts. These included sculpture, painting and the performing arts (music, dance and drama).

In ancient India religion had a great impact on various facets of life. The word *dharma*, in its broad sense, implied the ideas of morality and righteousness. In the ritualistic sense it enjoined the norms and details of worshipping the deities in shrines. In a wide-spread country like India, having different geographical features and climates, the idea of free thinking and free expression was remarkable indeed. Nonetheless, there was a strong idea of emotional integration throughout the country. This was possible due to the concept of one country and one broad assimilative culture among the inhabitants of this great land.

The different ritualistic ceremonies of various religions did not give rise to any unwholesome tendency among the followers of those religions to quarrel against each other. There are strong evidences to show that the followers of the Vedic-Purāṇic pantheons, the Buddhists, the Jainas and others lived together peacefully in the towns and villages. The examples of ancient towns of Mathurā, Vidiśā, Pāṭaliputra, Vaiśālī, Malhār, Badami and Vārānasī can be cited in this respect.

In ancient India the modern idea of 'art for art's sake' had not taken any roots. Art had a wider connotation. It was deeply associated with religion in its broad sense and was regarded as an integral part of culture. It served as a fine medium to beautify and ennoble the life and thought of the people. It not only portrayed the correct picture of the religious, social, economic and educational concepts of different periods, but also provided ideals for improvement of the concepts and their application in the practical life. The great Indian poet Kālidāsa has rightly mentioned the ideal of art and the place of righteousness (śīla) in it. The following verse of the *Kumārasaṁbhava* can be quoted here.

Yaducyate Pārvati, Pāpvṛttaye na rūpamitya
vyabhicāri tadvayaḥ, Tathā hi te
śīlamudāradarśane tapasvināmapyupadeśtāṁ
Gataṁ.

— *Kumārasambhava 5.36*

Here the poet clearly hints at the traditional Indian adage that art is not for the sake of producing the evil, but it should create high concepts of beauty and virtue. The qualities of virtue and grace went side-by-side with beauty and charm in the ideals of Indian art.

Several ancient Indian writers have emphasised the *rasadṛṣṭi* (emotional attitude) in art. Bhoja, the writer of *Samarāṅgaṇa sūtradhāra* has dwelt upon this important aspect in art.

In chapter 82 of his work the author mention 11 types of *rasas* and 13 *rasadṛṣṭis*. *Rasa* or emotion, according to Bhoja, is the very essence of a piece of art. He puts special significance on the principle of *rasa* in art. Credit must be given to Bhoja for this idea in regard to the appreciation of real art. Bhoja echoes the view of his predecessors — Kālidāsa, Bāṇabhaṭṭa and others — who considered *rasa* as the very soul of an object, animate or inanimate. The Gupta emperors were particularly imbued with this idea. The extant relics of their time furnish an eloquent testimony to this supremacy of *rasa* over other elements.

It is generally believed that Indian art owes its development to religion. It is no doubt true that the Vedic-Purānic religions, Buddhism and Jainism contributed considerably to the religious architecture, sculpture, painting and the performing arts. At the same time, it should be realised that the literary and the visual creations in fine arts by Indian talented writers and artists were responsible for creating a congenial atmosphere to appreciate beauty and grace. It was, therefore, befitting to give high respect to our poets, dramatists, architects, sculptors, painters and other artists.

Not only the ruling houses, but also business communities and various socio-religious institutions vied with each other in patronising the growth of literature and other fine arts in various ways. The contribution of the masses at large was also not negligible in this respect.

The inscriptional and literary evidence throws light on the different categories of donors to patronise the religious and secular art. We come across the names of large number of rulers, queens, bankers, traders, their wives, religious pontiffs and the ordinary people. A Brāhmī inscription dated Śaka year 54 (132 A.D.) on the pedestal of the image of Sarasvatī (goddess of learning) from Mathurā mentions that the image was donated by an iron-smith Gopa and was installed not in a temple, but in a dance-hall (*raṅga-nartana*). Other early inscriptions from Bharhut, Sānchi, Mathurā, Bodhgayā, Nāsik, Junnar, etc. mention such donations made by monks, Kāyasthas, bankers, businessmen, jewellers, perfume dealers wine-distillers, barbers, washermen, dancers, wheat-grinders, etc. The foreigners did not lag behind in making donations to religious institutions and for the furtherance of fine arts. On a number of Stūpas, temples, monasteries and sculptural relics we come across the depiction of foreigners as donors or as worshippers. This is also confirmed by inscriptions found at Besnagar, Mathurā, Nāsik, Sārnāth and several other places. From one of the inscriptions at Nāsik we learn that the Śaka ruler Uṣavadāta made donations of 16 villages to gods and Brāhmins.

Some inscriptions contain interesting *dhyānas* to various deities. These *dhyānas* are helpful in determining the iconographic forms of gods and goddesses and their correct designations. For example, Śiva is mentioned in the inscriptions as Paśupati, Maheśvara, Lakuliśa, Umāpati, Kalyānasundara or Ardhanārīśvara. Similarly, Viṣṇu is contemplated as Vāsudeva, Janārdana, Nārāyaṇa, Murāri, Śrīpati, etc. The two words 'Bodhisattva' and 'Buddha' occur in the inscriptions for their images. The Buddha is also designated as Śākyamuni, Pitāmaha, and Samyak-sambuddha on some early records. These and other such terms help us in identifying the images and in knowing the exact iconographic forms of the deities. The synthetic trends in Indian religions are also known from the syncratic ancient images discovered in large numbers throughout the country. The cult images also indicate the fusion of the two important elements in Indian religion and art viz., *Yoga* (meditation) and *Bhoga* (pleasure).

Wood and clay were the two cheap media of early Indian art. Gradually, bone, ivory, stone and metal were utilised for preparing statues. Wood, clay, bricks, stones and metals were used in various forms of architecture. The word *śilā* (or *śaila*) was used for stone work to distinguish it from the work of the other media.

As art was an attractive and impressive medium for the development of religion, it was utilised by various faiths. On this account, good artists were in great demand in different parts of the country. The artists were required to be conversant not only with aesthetics and iconography, but also with the socio-religious trends of their times. Some of the Buddhist and Jaina monks were expert artists and carved out excellent figures both in the plastic and pictorial art. They were also past masters in architectural details. Some of the figures at art-centres like Mathurā, Sārnath, Ajantā and Bagh were prepared by Monk-artists. Mention may be made of the monk Yaśadinna who prepared two stone images of the Buddha at Mathura during the reign of Kumāragupta I. These two images represent excellent workmanship of the Gupta period. Good artists (*śilpīs* or *śailopakāras*) were sometimes sent to far-off places to carve out good images of deities at those places.

Apart from the cult images and others representing the subsidiary deities, semi-divine and decorative figures, ancient Indian art has an important element — viz., the symbolic representation.

The significance of the art-symbols cannot be minimised. Several symbols are known in some archaic rock-paintings also, e.g., the symbols of the sun, the moon, the stars and the fire. These and a few other symbols also occur on coins, seals and sealings. At the initial stage these symbols are shown in the natural forms of the sun, moon, fire, etc. Later on they assume human forms. We may take the example of Sūrya. On the coins of the Pancāla kings Sūryamitra and Bhānumitra, we get the representation of Sūrya both in the natural and in the human forms. Besides Sūrya, several, other Vedic-Purāṇic deities are represented on the coins of the Pancāla rulers and also on the coins of the Sātavāhanas, the Kṣaharāta-Kṣatrapas, the Kuṣāṇas, the Yaudheyas, the Kuṇindas and the Guptas. The figures of animals and birds also occur on coins, seals and sealings.

The representation of several Vedic deities, both in the human and symbolic forms, can be seen in Indian sculptures, seals, sealings and coins. The myths associated with them were also portrayed in art in various forms. Clay was the cheapest and easily available medium for carving figures. From different parts of the country, especially from the north-west and north India, a large number of clay images representing the *Mahīmātā* or *Lokamātā* have been discovered. Some of these go back to the time of the Harappan culture. During the historical times, from the Maurya period onwards, clay was profusely used for the preparation of images, both of the religious and secular character. Stone, metal, ivory and wood were also utilised for this purpose. The portrayal of the figures of the Brahmanical deities, of the Buddhas, the Bodhisattvas and the Jaina Tīrthaṅkaras and various myths connected with them is noticed in the art of different parts of the country. A good number of such relics are known also from Central Asia, Afghanistan, China, Japan, Śrī Laṅka, Burma, Indo-China and Indonesia.

The stories of the *Rāmāyaṇa*, the *Mahābhārata*, the Purāṇas and of the popular Indian folk-lore have been found portrayed in the countries contiguous to India. In ancient Siṁhala, Kambuja, Siām, Java, Sumātrā and Bāli carvings of the scenes from the *Rāmāyaṇa*, the *Mahābhārata*, the Purāṇas and from the Buddhist lore are too well-known. The stories of Rāma and Kṛṣṇa were prominently displayed in Indian temples and in the architecture of several other countries mentioned above.

The Yakṣas, Nāgas, Kinnaras, Gandharvas, Suparṇas and Apsarās, with their mythical traits, were also given their due place in Indian art. They have been depicted in their semi-divine forms or in the form of decorative motifs. The images of Lakṣmī, Gāṅgā-Yamunā and of a few other *nadī-devatās* are carved prominently in Indian temples of the north and south India. Portrayal of the figures of Nāgis, Yakṣis and mermaids (*samudra-kanyās*) also deserves mention here.

With the development of the *avatāravāda* (theory of incarnation), new features became essential parts of the Hindu and Buddhist mythology. The *avatāravāda* seems to have grown out of the hoary myth that with the help of creative element of his *māyā*, a deity could assume any form to accomplish a definite purpose. This salient feature came to be associated chiefly with the gods concerned with the process of creation, fertilisation and preservation. Indra, Agni, Rudra, Prajāpati and Viṣṇu occupied prominent positions in this regard. *Avatāravada* became an important feature of Vaiṣṇavism in course of time. Among the ten *avatāras* of Viṣṇu, Buddha also was given an honourable position. In some of the temple-ceilings of the early Cālūkyan art, Dhyānī Buddha is seen occupying the important central position along with the nine other incarnations of Viṣṇu (Matsya, Kūrma, Varāha, Nṛsiṁha, etc.).

The *avatārasvāda*, in some form or the other, came to be associated with Śaivism, Buddhism and Jainism also.

As regards the popular myths, we find their depiction in Indian art in a profuse and variegated manner. The jātaka tales and the popular Hindi stories found their place prominently in ancient monuments. The Kacchapa and Ulūka Jātaka and several other Jātaka stories began to appear from the Śuṅga period onwards. Similar was the case with the popular stories of Śakuntalā, Vāsavadattā, of Ṛṣyaśriṅga, Nanda-Sundarī and others. They were beautifully depicted on stone slabs and were kept at prominent positions in temples and other structures. They naturally attracted attention of the masses. Due to the wide popularity of these stories, they became an integral part of Indian literature and art. – *K.D. Bajpai*.

So far materials used in the construction of temples are concerned, the earliest temples were built of wood, brick, and plaster; stone and metal were also used. Even precious metals and jewels might be used in the overlay of doors and pillars. Gilt metal-tiled roofs are known from early literature and exist to the present times. Temples also were hewn in solid rock in the form of cave shrines, in which the details of structural architecture were produced but without function, as in Ellorā and Ajantā. By the Gupta period, wholly free-standing temples were constructed of stone. In the mediaeval period immense complex of temples such as those of Konārak, Khajurāho, Minākshī and Tanjore were constructed. The functional details of wooden architecture were superimposed upon these masses of stone as surface decoration. Sanskrit texts list according to quality and permanence the materials used for the construction of sacred objects, from earth or clay through wood to the finest stone and metals, to be used for the construction of the Liṅga, the phallic emblem of Śiva. Stone is prescribed as the most permanent of building materials, and permanence, longevity and immortality were as central to the expression of Hinduism as was the idea of purity.

"The temple complex, particularly from the mediaeval period to the present, has served Hindu society as a spiritual and cultural focus. In earlier periods its function was also that of a school of higher learning, an economic resource, a landowner and patron, a refuge, and, in times of strife, often a fortified citadel. In addition to being a center of formal rites and religious ritual, it would also be a focus of individual, personal devotion. The temple as the focus of all the major art forms – architecture, sculpture, painting, and the ancillary arts – was the environment within which literature and poetry were recited, sung, danced, and acted to the accompaniment of music. A large group of professionals was maintained for the performance of these arts as well as for the ritual and administrative functions of the temple. The counterpart of the temple in the temporal sphere was the royal court with its extensive patronage of arts. Indeed, the principal patron of the temple was most often the local ruler, who was also the protector of temple, the spiritual source that legitimised his temporal power. Ideally he was the royal servant of the deity, charged with maintaining an equilibrium divine and temporal power for the prosperity of his people. The fine arts and architecture were as much an integral expression of this power as were the arts and sciences which served politics and war." — *ADLR*, p. 57.

Arta. According to Herodotus, the town of Herat, whence the term Artaei for the ancient Persians. Arta Bhaga, lord of Herat; in Hindu mythology, one of the ṛṣis.

Ārtabhāga Jāratkārava. Son of Jaratkāru. It appears to be the name of the sage Āstīka (q.v.). In the court of Daivarāti Janaka, he appears to be the same who had a disputation with the sage Yājñavalka (Bṛ. Upa. 3.2.1; 13).

Ārtabhāgīputra. A disciple of the son of Śauṅgī. He himself was the preceptor of the son of Vārkāruṇī (Bṛ. Upa. 6.5.2).

Ārta Bhakti. According to the *Bhagavadgītā* (7.16), the devotees *(bhaktas)* are of four types:

1. *Arthārthī* (those who do bhakti for the sake of monetary gain or for some profit).
2. *Ārta* (those who do bhakti for relief of sorrows, pains, diseases and ailments).
3. *Jijñāsu* (for knowing the nature and form of God).
4. *Jñānī* (those who after knowing the nature and form of God meditate on it).

Although the place of Ārta Bhakti is lower than other forms of Bhakti, even then God accepts this form of devotion. It is better to look towards God even though one may be inspired by the Ārta Bhakti. In the devotional literature, Bhakti has been shown of two kinds: *Parā Bhakti* (when devotion is for the sake of devotion and does not want anything in return) and *Aparā Bhakti* (devotion for the sake of something). *Ārta Bhakti* is a sub-division of

Aparā Bhakti.

Ārtaparṇi. A king of the Ikṣvāku dynasty in the Solar line. He was the son of Ṛtuparṇa (Ha. Vaṁ. 1.15.20).

Ārtava. This expression denoted a portion of the year consisting of more seasons than one. But it does not bear the exact sense of 'half-year' as suggested by Zimmer. This is shown by the fact that it occurs regularly in the plural, not in the dual. In the *Atharvaveda* (3.10.9) it occurs between seasons and years, but also in the combinations, 'seasons, Ārtavas, months, years', 'half-months, months, Ārtavas, seasons' (3.10.10; 11.7.20), etc.

Ārtava. Synonym of Barhiṣada Pitṛs.

Ārtāyani. Patronymic of Śalya, son of Ṛtāyana. He was noted for his great honesty and love of truth (Mb. Śalya. 40.3-9; Mb. Bhī. 58.14).

Art'ha. A race of fishermen whom Paraśurāma raised to the rank of Brahmins, to occupy a strip of country which he had recovered from the ocean on the Malayālam coast.

Artha. From the forehead of Viṣṇu, a golden lotus grew up from which Śrī was born. Dharma (righteousness) and *artha* (wealth) came into being from Śrī (Mb. Śānti. 59). According to the *Bhāgavata-purāṇa* (4.1.51), during the Svāyambhuva Manvantara, he was the son of Dharma and Buddhi.

Artha. Literally, it means aim, purpose. To conceive of a thing outside of us (like God) we have to endow it with qualities like colour, form etc., in the beginning, which makes for its meaning. For the Yogī engrossed in the thoughts of the 'cow' there is mingling of the word (cow), the object meant (the animal itself) and the idea of the cow. At the first stage of concentration, all of which are taken as one (thought meaning). To get at the object one has to disabuse oneself of memory of conventional meaning of word and knowledge derived from inference and testimony.

Artha. Literally it means 'object, wealth, property'. Material gain is one of the four *puruṣārthas* (aims of life) of the Hindus, the other three being Dharma, Kāma and Mokṣa (*Kāmasūtra* 1.1.4-4). It is the secular value which is both desired and desirable. It satisfies the acquisitive tendency in individuals. Artha encompasses both economic and political activity. It comprises the whole range of tangible objects that can be possessed, enjoyed, and lost, and which are required in daily life for the upkeep of the household, raising of a family, and the discharge of religious duties; all that is necessary for the virtuous fulfilment of life's obligation; the arts that serve this aim are those of economics and politics, the techniques of surviving in the struggle for existence; wealth is a legitimate goal, an effective mode of self-expression and an important means of establishing fellowship with others; but wealth must be acquired according to *dharma* (righteousness); otherwise, instead of serving a spiritual purpose, it will aggravate greed and lust and ultimately will be the cause of misery.

In the beginning Brahmā created men and women and having regard for their well-being, he revealed in 10,000 chapters the ways of securing the threefold aims of Dharma, Artha and Kāma. Matters dealing with Artha were later elaborated and propounded by Bṛhaspati (1.1.1-10).

Artha is the acquisition of Arts, material prosperity, such as land, gold, cattle, foodgrains, utensils, friends, and so forth. It is also protection of what is acquired and the increase of what is protected. Vātsyāyana says that one should learn about Artha from merchants who are well-versed in the ways of trade and commerce (1.2.9-10).

Those who believe in Destiny, however, maintain that it is useless to pursue Artha, since at times it eludes one in spite of great efforts, while at others it comes to a man unasked and as if by sheer chance. It is Destiny alone which brings wealth to a man, hurls him into poverty, crowns him with victory, brings defeat to him and showers happiness, or heaps misery on him. It was Destiny that raised Bali to the throne of Indra; it was Destiny again that brought his subsequent downfall and only Destiny could have reinstated him.

Vātsyāyana does not accept the above arguments and maintains that acquisition of every object presupposes at all events some exertion on the part of man, the application of proper means may be said to be cause of gaining all our ends, and this application of proper means being thus necessary even where a thing is destined to happen — it follows, therefore, that a person who does nothing will enjoy no happiness (1.2.32-39; *Kandarpacūḍmaṇi* 1.2.12-13).

The best known classical Hindu text on Artha is Kauṭilya's *Arthaśāstra* (q.v.), which is a 'science of (political) good'.

Artha Cintakas. Scholars, who are conversant with the science of *artha* (wealth). They may be called political economists or political philosophers. Their influence on Indian life and culture has been considerable. For instance, Kauṭilya's influence from the 4th century B.C. continues to the present times.

Arthacitra. Variegated meaning or striking import meaning. Non-suggestive poetry representing a striking idea conveyed through denotation constitutes this variety which is generally illustrated in single verse. These fit well into the grand pattern of longer narrative and lend an added charm to it. Most of the Sanskrit aphoristic sayings (*Subhāṣitas*) and many other figures of speech belong to this variety.

Arthādhigati. Attaining what one wishes to attain.

Arthādhyāhāra-vāda. The theory of supplying the meaning.

Arthāgamopāya. Getting money from the lover by the Veśyā (courtesan). These are of two kinds: by natural or lawful means and by artifices. Old authors are of the view that when a courtesan can get as much money as she wants from her lover, she should not resort to artifices. Vātsyāyana, however, is of the opinion that a courtesan should extort as much money as she can even by adopting artifices. Artifices include taking money for purchasing ornaments, food, drink, flowers, perfumes and clothes, either not buying them or getting from him more than their prices; for making gifts to temples, etc., or pretending that her jewels have been stolen, or by telling the lover the things are required for a ceremony, etc. Vātsyāyana has listed some 27 ways of getting money through artifices (*Kāmasūtra* 6.3.1-26; *Kandarpa-cūḍāmaṇi* 6.3.1.-39).

Arthagaurava. 'Depth in meaning'. This is found in the works especially of Bhāravi (q.v.).

Artha-kriyā-jñāna. Knowledge attained by practical efficiency.

Artha-kriyā-kāritva. The power of performing actions and purposes of some kind; practical efficiency; the doctrine of causal efficiency.

According to the Nyāya school, it is a criterion of right knowledge.

In Buddhism, it is a criterion of existence.

Artha-kriyā-siddhi. The fulfilment of any need; the accomplishment of producing any action or event.

Arthalakṣaṇa. As determined by the purpose or need, as opposed to Śabdalakṣaṇa.

Arthālaṅkāra. Figures based on meaning. One of the three varieties of Alaṅkāra (q.v.) or figures of speech. Here the poetic charm lies in the import or the meaning of a sentence. In an *arthālaṅkāra*, the charm does not vanish even if a word or a set of words is replaced by their synonyms.

Artha-mātra-nirbhāsā. A technical term in Yoga, which means becoming wholly identified with the object.

Art'han-Eswara. Śiva, as Ardhanārī, is represented with his own form on the right hand, and Pārvatī on his left.

Arthanaya. The viewpoint which is concerned with the meaning of objects. See *Naya*.

Artha-anubandha. Attendant gains following fruition of efforts for primary gains.

Arthāntaranyāsa. Corroboration. A figure of speech in which there is corroboration either through similarity or dissimilarity of a general statement by a particular one and vice versa, and of the effect by the cause and vice versa. For example: 'Hanumāna crossed the ocean. What is impossible for the high-spirited people.'

Arthānupapatti. Contradiction of the present perception with a previously acquired certain knowledge.

Arthapadam. Name of the Vārtika on Pāṇini's *Aṣṭādhyāyī*.

Artha-pañcaka. A work in Tamil, which is a collection of five *nirṇayas*, written in the early 14th century by Pillai Lokācārya. It is a brief epitome of the Śrīvaiṣṇava Siddhānta. The language is laden with Sanskrit.

Arthapati. 'The lord of riches'; an epithet of Kubera (q.v.).

Arthāpatti. Postulation; presumption. According to Kumārila Bhaṭṭa and Prabhākara, it is an independent source of knowledge. Both admit it as a distinct *pramāṇa* (means of valid knowledge) which cannot be brought under *anumāna* or *śabda* (q.v.). It means the assumption of some unperceived fact in order to explain apparently inconsistent facts. The stock example of presumption is set forth thus: Devadatta is alive and he is not present in his house, we presume that he is elsewhere. The essential element in presumption is that a certain fact like Devadatta's 'being alive' and 'not being present in his house' is unaccountable without presuming another fact like being outside his house. The given fact which is to be explained is called *Upapādya* and that which explains it is called the *Upapādaka*. Therefore, in presumption, we proceed from the knowledge of something to be explained to the knowledge of that which explains it. The means of presumption (*karaṇa*) is the knowledge of an inner contradiction (*anupapatti*) and its result is the reconciliation of the contradiction (*upapatti*).

Kumārila speaks of two kinds of presumption: *Śruta-arthāpatti* (from what is heard) and *Dṛṣṭa-arthāpatti* (from what is seen).

According to Advaita, presumption is the framing of an explanatory hypothesis on the basis of the knowledge of the fact to be explained.

Arthāpatti-sama. A philosophical term, which is an inference by which the quality of an object is attributed to another because of their sharing some other quality in common. This presumption is according to the Mīmāṁsā system, a valid source of knowledge. For example, if we know that Devadatta is alive, and perceive that he is not in the house, we cannot reconcile these two facts without presuming his existence somewhere outside the house. This reconciliation of apparent discrepancies marks out presumption from inference.

Artha-prakāśa. That which reveals others.

Artha-prakṛti. It implies the cause which serves the main purpose of the drama. It is known as an element of the plot. The drama is taken to be a big tree and its purpose or end the fruit. Therefore, Arthaprakṛti is the cause, element of ingredient which helps to achieve the end. Every plot has five causes or elements.

These five elements of the plot are: *Bīja, Bindu, Patākā, Prakarī* and *Kārya*; these grow one after another ultimately realising its fruit. Therefore, the plot should contain five elements corresponding to the five dramatic stages of the action which is again divided into five junctures, the structural divisions of the drama, which correspond with the five elements of the plot.

Artha-prāpakatva. Practical experience.

Artha-prāpti. A synonym of postulation (*arthāpatti*).

Artha-saṁśaya. Doubt about wealth. When a courtesan is not certain how much a man may give to her or spend upon her, this is called a doubt about wealth (*Kāmasūtra* 6.6.21).

Artha-saṅgraha. A famous Sanskrit work by Laugākṣi Bhāskara (q.v.) on the Mīmāṁsā philosophy.

Artha Śāstras. Authoritative handbooks on the science of wealth (*artha*), wherein are to be found the laws of politics, economy, diplomacy and war as practised in ancient Vedic culture. The science is more generally known as *Nītiśāstra*.

Arthaśāstra. One of the earliest extant Sanskrit treatises on politics and statecraft, composed by Kauṭilya, Cāṇakya or Viṣṇugupta, who is reported to have been the Prime Minister of Candragupta Maurya (4th cent. B.C.). The work holds a place in India as *The Prince* by Machiavelli has in Europe. Though the earliest extant work of this class, it contains references to a large number of treatises of no less than five schools and of 13 individual writers, which were considered as authoritative in his days. Many of these are also mentioned in the *Mahābhārata*, which deals with the subject under the name 'Rājadharma'. The *Arthaśāstra*, however, surpassed all the previous works and came to be regarded as the standard work on the subject. Kauṭilya's influence has continued from the 4th cent. B.C. down to the 18th century. It is a *nītiśāstra*, par excellence.

The chief aim of the treatise is to increase the prosperity (*artha*) of the State through a wide variety of means. It seeks to establish a social relationship both social and economic between the various groups comprising the State, and between the State and its neighbours; an ideal often initially achieved peaceably, but the ambitions of princes and the demands of the economy, especially those depending on overseas trade, led to wars to protect trade routes, and the acquisition of territory to provide new sources of food and raw materials. Thus the ideal of Candragupta and his grandson Aśoka was of an Indian empire, a world complete in itself.

Some scholars are of the opinion that it is not a work of Kauṭilya, but rather of a school which followed his views. As a matter of fact, ever since its publication in A.D. 1909, there has been a prolonged controversy as regards its authenticity and date, which does not seem to have been finally settled even now. The *Arthaśāstra* makes no mention of Candragupta or his capital Pāṭaliputra; and its metre, style and arrangement belong to a later period, but this may be the result of subsequent recensions. That such a treatise existed is a fact. The form of the work is said to be a combination of *Sūtra* and *Bhāṣya* (commentary). The term sūtra probably applies to the headings of the *prakaraṇas*, and the rest is a commentary on it with a certain mixture of verses. Its language is correct Sanskrit and its style, though generally simple, is enigmatic at places. The presence of many obscure and technical terms renders the work at times difficult to understand.

The work is divided into 15 *adhikaraṇas* or Books with 180 *prakaraṇas*; by another device, perhaps a later one, it is divided into *adhyāyas*, separated from one another by the insertion of verses summarising the subject of each *adhyāya*. Its aim is stated to be that of laying down means for the acquisition and maintenance of dominions over the earth. The various topics discussed Adhikaraṇa-wise are: (1) general principles of kingship; the education of a prince in the art of government; the precaution to be taken for safeguarding his life; the conduct of the king's family and ministers; the qualifications of ministers and ministerial officers; the different kinds of spies; measures of a king's personal safety; the daily duties of a king; (2) superintendents of different departments and the departments themselves, principles of civil administration; administration and fortification of towns, industrial establishments; duties of the vast armies of inspectors and their methods of controlling governmental and private institutions; regulation of prostitution, etc.; (3) civil, criminal and personal law and administration; (4) police methods for dealing with criminals and wrongdoers, cheats, users of false weights and merchants who adulterate their goods, or illegally increase prices; (5) responsibilities of ministers, retainers and following; how a king can get rid of State enemies including an undesirable minister, filling the treasury of the king, various ingenious methods of collecting taxes, salaries of government servants; (6) seven elements (*prakṛti*) of politics, namely, king, ministers, land, fort, treasury, army, ally and inter-State relations; (7) six methods of international relations, namely, peace, war, neutrality, preparedness, alliance and double dealing; (8) misfortunes that follow a king's indulgence in hunting, gambling, women and drink; calamities such as floods, fire, etc.; (9) (10) military campaigns and phases of war; (11) methods of sowing dissension and destroying friendships among hostile aristocracies and powerful opposition groups; (12) means by which a weak king may win wars; use of secret agents and prisoners as an aid to aggrandisement; (13) securing of divine favour for the capture of a fortified city; (14) methods for murder, ways of causing blindness, insanity and disease, recipes for preparing powders and mixtures to produce illusive appearances; and Adhikaraṇa or Book; (15) political science as a whole, with a general plan of the work, with examples and certain broad principles, 32 methodological principles used in the discussion.

The length of the text is equivalent to 6,000 *Ślokas*.

Arthasiddhi. Son of Dharma by his wife Sādhyā (Bhāg. 6.6.7).

Arthasyadvāra Jātaka. 84th story of the Pāli *Jātaka* (q.v.), which was related when a man had taken his young son to the Buddha; the son wanted to know the method of obtaining 'supreme wealth'.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a rich merchant. His young son had asked his father the method of obtaining 'supreme wealth'. The father had then told him that good health, faith, devotion to the *śāstras*, giving up desire, etc., lead to 'supreme wealth'.

Artha-Trivarga. The trilogy of Artha, Dharma and Kāma (qq.v.).

Arthavāda. Explanatory words or statements which illustrate a '*vidhi*' (rule) of a sacrifice. The Brāhmaṇa texts contain, apart from *vidhi*, such statements as of *nindā*, *praśaṁsā*, *purākalpa* (traditions), *parakṛti* (story, action of others) — these help to clarify a rule. Those passages or mantras do not refer to anything special in the sacrifice and therefore remain unchanged.

They are of three kinds: *guṇa-vāda* or figurative statements; *anu-vāda* or statements which reiterate what is already known; and *bhūtārtha-vāda* or a statement of a fact which is not already known and which is not contradictory to known facts.

Arthāvekṣa. One (a sacrificer) who does not care for worldly desires, i.e. a sacrificer must not be influenced by any interest while choosing the Brahmins in a Śrāddha feast.

Artha-vyakti. Expressiveness, explicitness of meaning. Bharata regards expressiveness as a natural realistic description of activity in well-known predicates or the capacity to make the content intelligible simultaneously with the hearing of the word. Daṇḍin describes it as freedom from far-fetchedness.

Ārthī-vyañjanā. Sense-based suggestion. In this the reader is incited to read between the lines, as it were, for some different, broader or deeper implication which is conveyed to him by way of suggestion. For example, in the sentence 'The sun has set', in the mouth of a sage would suggest 'the time for evening prayer', to a cowherd 'milking time', in the context of a war 'time for temporary half cessation of hostilities', with a bee hovering on a sun lotus, it would suggest 'the bee may get entrapped', etc.

Ārti. Same *Ārati* (q.v.).

Ārtimān. A mantra which eliminates all kinds of fear (Mb. Ādi. 50.23-26).

Ārtimat. Name of a sage. The chanting of his name removes the fear of snakes (Mb. Ādi. 53.23).

Artisans. These are chiefly Hindus, and classed by the Brahmins in the Śūdra division, but the goldsmith, ironsmith, coppersmith, carpenter and stonemason form a caste or guild, and the goldsmiths claim to be of ancient Brahmin descent. The artisan guild of Madrās assumes the title of Ācārya, which belongs to the religious teachers of the Hindus, and is also taken by the Mādhava Brahmins; they also take the title of 'puther' or 'puthen'. The artisan races of south India do not eat together nor intermarry.

Ārtnī. It denotes the end of the bow to which the bow-string (*jyā*) was attached (Ṛg. 6.75.4; Atharva. 1.1.3). The string was not normally kept fastened to both ends of the bow, but when an arrow was to be shot it was strung taut (Ṛg. 10.166.3). On the other hand, the legend of the death of Viṣṇu, told in the later Saṁhitās (Mai. Saṁ. 4.5.9) and Brāhmaṇas (Pañca. Brā. 7.5.6; Śa. Brā. 14.1.1.7, etc.), expressly contemplates his leaning on his strung bow, which cleaves his head by the sudden springing apart of the two ends when the bow-string is gnawed through.

Artola, George T. Indologist, whose chief studies are: *Pañcatantra Manuscripts from South India* (Madrās, 1957) and *Ten Tales from the Tantropākhyāna* (Madrās, 1965); he worked also on the Kaṇika Nīti in the *Mahābhārata*.

Aru Rāmanāthan (1923-74). Tamil writer from Kandaṇūr, Rāmnāḍ district. He made his appearance with *Vāṇavil* (Rainbow; 1948) a social drama. He founded and edited *Katal*, a Tamil monthly. His *Vira Pāṇḍian Maṇaivi* (Consort of Vīrapaṇḍiya) is a voluminous novel on the 12th century Tamil king, based on solid historical research. *Pāṇḍavar Vanavāsam* is another historical novel, based on the *Mahābhārata*. His *Rājarāja Colan* is a drama on the life and work of the 11th century Tamil king and is a landmark in the history of Tamil theatre. He also wrote scenario and dialogue for films. He wrote short stories, skits, philosophical and scientific essays as also *Kudumbattil Nadappavai* (Happenings in the

Home) series. His other works are: *Kathānāyaki* (Heroine; short story, 1952), *Cintanaiyalar Plato* (Life and Work of Plato), *Ambikāpati* (Poet Kamban's son, short story; 1954), *Pazhaiyanur Nili* (Folk-story; 1954), *Gundu Malligai* (Jasmine Flower; novel) and a study on Bhāratidāsan. He founded 'Prema Pracuram', and published about 320 titles to preserve the best in the past for posterity.

Aruddha. A king of the Lunar dynasty. According to the *Vāyu-purāṇa*, he was the son of Setu. See *Aṅgāra*.

Arudra. A feast held in connection with the asterism of that name. When the asterism Arudra (Orionis) is in the ascendant, the occasion is considered holy and particularly favourable for propitiating the dancing aspect of Śiva as Naṭarāja. This asterism has, for its presiding deity, Rudra, an aspect of the destruction of the universe, symbolised. There is a legend connected with this feast. Once Śiva set out, assuming the guise of a beggar along with Viṣṇu as an extremely lovely woman, to teach the sages and their wives a lesson. Another myth relates how Śiva, in order to show his superiority, danced before the sages, who tried to obstruct him by various devices. The unaffected Śiva soon drew to his limbs the forces of evil which had been unleashed against him and trampled the wicked under his feet. Śiva as Naṭarāja is worshipped in the Naṭrāja temple at Cidambaram. See *Ārdrā-Darśana*.

Ārudra (1925-). Telugu poet who, under the influence of Śrī (q.v.), wrote progressive poetry, although he made his debut with love poems. He began to observe society in the Marxist light and words like feudalism, class war, oppression, etc., percolated into his poetry. His chief poetical collections are: *Sinīvāli* (1960), *Inṭini Pajyālu* (1969), *Etikedodi* (1979) and his first poem *Tvamevāham* (I am Thine, 1949). His *Sālabhañjikā* (1979) is a collection of his four one-act plays. In his *Mahāmīyulu* (1979), he has presented readable profiles of some literary figures. He also authored a few short stories and radio-plays.

Another notable contribution of Ārudra is the 13-volume comprehensive history of Telugu literature (*Āndhra Sāhitya Caritra Sarvasvamu*). On his sixtieth birth-anniversary celebrations, his poems from 1942 to 1984 were published in a single volume, prefaced by his finest poem: *Kālam* (Time). His original name is Bhāgavatula Sadāśiva Śaṅkara Śāstrī.

Arugan. The name given by the Jainas to the Supreme Being. The popular name of God is Jinan, or Jainan; hence the appellation Jainas. To this God 1,008 sacred names are ascribed. The attribution of omnipotence and omniscience, of omnipresence and infinite benevolence, are given to this deity. See *Jainas*.

Arugvat. A king of the Lunar dynasty. He was the son of Vidūratha by his wife Sampriyā (Mb. Ādi. 90.42). His wife was Amṛtā, while his son was named Parīkṣit.

Aruja. A demon on the side of Rāvaṇa. He was killed by Vibhīṣaṇa (Mb. Vana. 269.2).

Aruḷ (Tamil). Divine grace.

Arulāla Tāsar (fl. 16th cent.). Tamil poet from Nellinakar, who translated in 1550 the Sanskrit *Vāsudeva Kathā*, the translation being called the *Bhāgavatam* (1543), which consists of 9,147 *viruttams*. It is a collection of stories and legends connected with Viṣṇu and his 10 incarnations. Though its poetic value is not much, it will continue to serve as an encyclopaedia in this field for centuries to come.

Arulmolithevar. The Śaiva text of the south is called Tirumura, and it contains 12 songs. The first seven of those songs were composed by Tirujñānasambandha, Tirunavukkarśar and Sundaramūrti. The 12th song is called Periya-purāṇa composed by Arulmolithevar. He is also called Sekhilar. Tevar was the Prime Minister (1063-1112) of Cola.

Arulnandi Śivāccāriyār (fl. 13th cent.). Tamil writer from Tiru-t-turaiyūr. A disciple of Meykanda devar (q.v.), he was the author of *Śiva-jñāna Siddhiyār* (q.v.) and *Irupā Irubadu*, two works on Śaiva Siddhānta philosophy.

Arumarundu Tesikar (fl. 18th cent.). Tamil lexicographer from Tirucendur, who was the author of *Arumborul Vilakkam* (q.v.), a lexical work.

Arumborul Vilakkam (1763). Tamil lexical work by Arumarundu Tesikar. Based on *Sūḍāmaṇi Nikaṇḍu* (*Nighaṇṭu*), it consists of 700 viruttams and gives the meanings of more than 3,200 words.

Arumudal. An ancient village, which was situated in Kirsengilinadu near Pandyakulasanivalanandu, south India.

Ārumuga Nāvalar (1823-79). Tamil scholar, who is known as an exponent of Śaivism. Born in a pious Śaivite family in Jaffna, Śrī Laṅkā, he took his lessons in English under Rev. Father Pereyval. He was appointed an English teacher and the Rev. Father Pereyval asked the young Ārumugam to translate the *Bible* into Tamil. Though he was engaged in translating the *Bible*, he was averse to mass conversions of Hindus to Christianity. He started night schools for propagating Hinduism when he was just 24. He charged the students no fees. And he attracted a good number of students. The very next year he started giving weekly discourses on Hindu religion every Friday. In the following year he founded the 'Śaivaprakāśa Vidyāśālā' in Jaffna.

He got his title *Nāvalar* meaning orator, when he was only 27 years old. Besides the religious books mainly on Śaivism, he wrote a book on Śrī Laṅkā geography and logarithms, and text books for primary students. He wrote chaste prose, which is his main contribution. He rendered *Periya-purāṇam*, *Kanda-purāṇam* and *Tiruvilaiyādal Purāṇam* in easy readable prose. He wrote booklets on what might be called the catechism of the Śaivite World. He has left commentaries on *Tirumurukāruppadai*, *Koyil-purāṇam*, *Naṇṇūl*, etc. He has written simple grammar books, and also the *Pālarpāḍam* or Readers for children. He wrote the *Teva-Koṭṭai-ttala-purāṇam*, a Sthala-māhātmya. He played a notable part in the Tamil renaissance.

In him Tamil prose became a vehicle for expressing subtleties of religion, philosophy, sociology, politics and culture.

Ārumugam Pillai (fl. 19th cent.). Tamil poet from Pūvār, who was the author of the *Ariccandira Veṇbā* (1884), the story of Hariścandra in *veṇbā* metre.

Ārumuka Naiṇār Pillai (d. 1925). Tamil writer, who edited a magazine at Colombo, called the *Meykaṇḍāṇ*. He was the author of *Sāliya Andana Purāṇam* and *Sivakalai-purāṇam*, both in verse.

Arun Bhaṭṭācārjee. Scholar, whose chief work is *Greater India* (1981).

Aruṇa. See *Aruṇa Vaitahavya*.

Aruṇa. Name of one of the 12 Ādityas, the one presiding over Maghā.

Aruṇa. One of the seven Ṛṣis in the Dharmasāvarṇi Manvantara.

Aruṇa. One of the sons of the fifth Manu.

Aruṇa. Name of a sage, who, at the time of creation, was born from the flesh of Brahmadeva. He was the son of Brahmadeva (Tai. Āran. 1.23.26).

Aruṇa. A king of the Solar dynasty and father, according to the Devī Bhāg. (7) of Triśaṅku.

Aruṇa. A king of the Solar dynasty. He was the son of Haryaśva by his wife Dṛṣadvatī. His other names are Nibandhana and Tribandhana.

Aruṇa. One of the sons of Kaśyapa (q.v.) by his wife Danu (Bhāg. 6.6).

Aruṇa. The dawn (particularly its redness), personified as the charioteer of the Sun. It is the male equivalent of Uṣas, the goddess of the dawn. He was the son of Kaśyapa (q.v.) by his wife Vinatā and is represented as the elder brother of Garuḍa. Kaśyapa married Vinatā and Kadrū. The god Brahmā granted Kadrū the boon to have 1,000 Nāga (serpent) sons, while Vinatā was granted the boon to have two sons more powerful and vital than the sons of Kadrū. After a period Kadrū gave birth to 1,000 eggs and Vinatā to two. Both the mothers kept their eggs in pots so that they were in the right temperature. After 500 years Kadrū's pot broke up and she had her 1,000 sons. Vinatā felt pained at this and opened one of her pots. As Vinatā had prematurely hatched the egg, a child only half-developed emerged from the egg and he was Aruṇa. As Aruṇa was born without thighs, he was called *Anūru*, 'thighless' or Vipāda, 'without feet'. Aruṇa's imperfect form has been supposed to be allusive to his partial appearance; his head and body may be seen, but his legs are yet invisible at night, or lost in the blaze of Sūrya's brilliancy. He was also called Rumra, 'twany', and Āśmana, 'stony' (according to one of the Hindu theories of embryology, an embryo develops from the head downwards). After birth, Aruṇa cursed his mother that since she had brought him forth before the due time, she would be a slave to her rival Kadrū (q.v.) for 500 years, but at her earnest entreaties, he modified the curse and said that her next son, Garuḍa (q.v.), would deliver her from bondage (Mb. Ādi. 16). After another 500 years, the other egg of Vinatā hatched itself and a glowing son emerged and he was Garuḍa. As the intensity of the heat of the Sun was burning everything, Brahmā asked Aruṇa to stand as charioteer in front of the Sun so that Sun's intensity might be reduced. From that day onwards, Aruṇa has been functioning as the charioteer of the Sun (24). Generally, Aruṇastambha (Aruṇa-pillar) is constructed before the Sun temples. In the Sun temples he is shown up to the waist. By his wife Śyenī, Aruṇa had two sons: Sampāti and Jaṭāyu (Rām. Ara. 14). In the Viṣṇ temples, he is shown on the door-sills, holding the reins of a horse. According to another version, his wife Śyenī was the daughter of Kaśyapa by his wife Tāmrā and that he had another son by her named Śyena (Mb. Ādi. 60-61). An *Aruṇasmṛti* is also named after him.

There is also a story as to how Aruṇa assumed a female form. Śilāvati, the chaste woman, once did naked *tapas* to redeem her husband Ugratapas from the consequences of a curse. The object of her asceticism was to prevent the next dawn (Aruṇa). Owing to the intensity of her tapas, the Sun ceased to rise, and this gave his charioteer Aruṇa some rest. Then it was that Aruṇa came to know of a programme of naked dance by the women in Devaloka. Women alone were admitted to the dance hall. Aruṇa had a special desire to witness that dance and he therefore assumed the female form and sat among the Deva women. Aruṇa's beautiful 'female' form kindled erotic sentiments in Indra and he enjoyed a night with 'her'. Also, a son was born to them. And, before the day dawned, Aruṇa, at the instance of Indra entrusted the child to Ahalyādevī and returned to join duty as the Sun god's charioteer (Aruṇa, while he acted as Indra's wife was called Āruṇīdevī). Aruṇa was a bit late to report for duty and when questioned by the Sun, he detailed the happenings during the previous night. This kindled in the Sun the desire to see Aruṇa in female form. Aruṇa did so and the Sun enjoyed 'her', which also resulted in the birth of a son. At the instance of the Sun, this son was also entrusted to Ahalyā. Ahalyā brought up both the children with tender love, which the sage Gautama did not like. He cursed and turned the children into monkeys. After some time, Indra came to know of the curse and he searched out both the monkeys. In view of the elder one having a long tail, he was called Bāli (Vāli) and the neck of the second one being very beautiful, he was named Sugrīva. As Ṛkṣarāja, the monkey king of Kiṣkindhā, had no sons, Indra gave both the monkeys to him as sons. Indra blessed Bāli to the effect that half of the strength of anybody who attacked him would be added to his own natural power.

Synonyms of Aruṇa are: Sūrasūta, Anūru, Kāśyapi, Garuḍāgraja, etc.

Aruṇa. Name of a horse of Agni.

Aruṇa. Name of a sage (Bṛ. Upa. 6.5.3).

Aruṇa. A sage in ancient India. A community of Ṛṣis was denoted by this name. Those Ṛṣis were called Aruṇas. The Ajas, Pṛśnis, Sikatas, Ketus and Aruṇas — they attained Svarga by self-study (Mb. Śānti. 26.7).

Aruṇa. A Dānava (demon) born in the dynasty of Vipracitti. He practised asceticism for thousands of years repeating the *Gāyatrī mantra*. The god Brahmā was pleased and at the demon's request granted him the boons of not dying in war. Becoming very arrogant on account of this boon, he left Pātāla (nether region) for the earth and deputed a messenger to challenge Indra and other gods for war. At that time a heavenly voice called out that so long as Aruṇa did not give up repeating the Gāyatrī mantra, he could not be vanquished in war. Then the Devas sent Bṛhaspati to Aruṇa to make him give up Gāyatrī. Aruṇa questioned Bṛhaspati as to why he of the enemy camp had come to him. Bṛhaspati replied: 'You and I are not different; both of us are worshippers of Gāyatrī Devī.' Being told so, Aruṇa gave up the worship of Gāyatrī. At this Gāyatrī Devī felt offended and sent thousands of beetles against him. Thus without fighting, Aruṇa and his army were annihilated (Devī. Bhāg. 10.13).

Aruṇa. Name of a serpent (Mb. Mau. 4.15).

Aruṇa. A son of Narakāsura (q.v.). When Narakāsura was killed, Aruṇa with his six brothers fought against Kṛṣṇa. They all were killed by Kṛṣṇa.

Aruṇa. Name of a peak of Himālayas situated to the west of Kailāsa (Brahmāṇḍ. 2.18.18-23; Vāyu. 47.17-22).

Aruṇa. The name of a skin disease, perhaps of a form of leprosy, of which the symptoms are red spots; the remedy for it is a particular spell given in *Atharvaveda* (5.22).

Aruṇā. An apsarā, who was the daughter of Kaśyapa by his wife Prādhā (Mb. Ādi. 60, 65). The other daughters of Kaśyapa and Prādhā were Alambuṣā, Miśrakeśī, Vidyutparṇā, Tilottamā, Rakṣitā, Rambhā and Manoramā.

Aruṇā. Name of a river near Godāvarī (Brahma. 89.1; Padma. 6.176.59).

Aruṇā. A tributary of the river Sarasvatī (Mb. Vana. 83.15). It is identified with the Mārkaṇḍā. Its junction with the Sarasvatī five kilometres to the north-east of Pehoa is called Aruṇā-saṅgama. Aruṇā's water was red and its existence was previously hidden but Sarasvatī went to Aruṇā and flooded her with her waters. At this confluence, under the direction of Brahmā, Indra had a bath and so it became holy. Indra was absolved of the sin of killing a Brahmin. Its name, if cited in the morning, mid-day and night, is expected to purify one's sins. According to the *Mahābhārata* (Śalya. 43.30-35), it is a stream between the Sarasvatī and the Dṛṣadvatī.

Aruṇā. One of the seven Kosis (Mb. Vana. 84.156). It is one of the branches of Kauśikī. Where there is a mention of seven Kosis in Nepal, Aruṇā has been called the best of all. See *Mahākauśika*.

Aruṇācal Pradeśa. A State of India, which is bounded by Bhutan to the west, China to the north and north-east, Burma to the east and the plains of Assam to the south. This State is the home of more than 20 major tribes and the principal languages are Nissi, Dafla, Miji, Adi Gallory Wanco, Tagin Hill, Miri, Miśemi, Monpa, Nocte, Assamese, Hindi and English. It is one of the most splendid, variegated and multilingual tribal areas of the world. Known earlier as NEFA, it acquired an independent political status in 1972, when it was upgraded as Union Territory. With effect from February 20, 1987, Aruṇācal Pradeśa became the 24th State of the Indian Union. The area is 83,743 sq kms and the population 6,31,839. The capital is Iṭānagar. For about 46 per cent of the population, agriculture is the main occupation. About 62 per cent of the total area of the State in under forests. The principal industries of the State are forest-based. Rice is the principal crop.

From the cultural and religious points of view, the places of tourist interest are Bomdila, Tawang and the nearby largest Buddhist monastery in India, Iṭānagar with the excavated ruins of the historical Iṭā Fort, Malinithan and Bhismaknagar–the other two important archaeological sites, the Paraśurām Kuṇḍ, a place of pilgrimage, and the Namdapha Wild Life Sanctuary in the Tirap district.

Aruṇācala. See *Aruṇa*.

Aruṇācala. Same as Aruṇagiri (q.v.). See *Cidambaram*. It contains the *tej* or fire image of Mahādeva. See *Aruṇācala Lighting Festival*.

Aruṇācala Kavirāyar (1712-79). Tamil poet, who even as a young boy, could sing well. In Śaivite maṭh in Tamil Nāḍu, he studied Sanskrit, Tamil and Telugu. He devoted all his free time to literary studies, especially of Kamban, and improved his skills in writing poems, lyrics and singing. He composed *Rāma Nāṭakam* and performed its first recitation at Śrīraṅgam on the very spot where Kamban had recited his epic *Kamba Rāmāyaṇam*. It became so popular and prestigious that magical qualities were attributed to the palm-leaf manuscript of this work. The work really succeeded in bridging the abyss between the spoken and written Tamil language. His other works are: *Sikazhit talapurāṇam* (Sthalapurāṇa of Sirkazhi, Śaivite pilgrimage centre in Thanjavur district), *Sikazhikkovai* (verse work on Sirkazhi), *Anumar-pillaittamil* (verse work in praise of Hanumāna), *Asomukhi-nāṭakam* and musical compositions.

Aruṇācala Kavirāyar (1852-1939). Tamil writer from Serrūr in Pāṇḍīnāḍ. He wrote many poetical works, mostly *prabandhas* on the deity of Śivakāśī and had rendered several purāṇas into prose; he also authored biography of Ārumuka Nāvalar (q.v.) in verse (1898).

Aruṇācala Lighting Festival. A festival which is observed on the Full Moon (Pūrṇimā) day of Kārtika (November).

Śiva assumed the form of a hill at Aruṇācala also called Tiruvannamalai in south India. Here he quelled the pride of Brahmā and Viṣṇu who were disputing as to their relative greatness. One day when Śiva was in meditation, Pārvatī left him and went to the hill of Aruṇācala. There she performed penances. She was the guest of the sage Gautama. It was during her penance here that Mahiṣāsura was killed by Durgā hidden by

Pārvatī. Pārvatī saw Śiva as Aruṇācaleśvara. She was taken back by Śiva to his side and made again Ardhanārī, as Apītaku Camba.

Aruṇācaleśvara is Tejas Liṅga. Aruṇācala represents the Agni Tattva of the Pañca Bhūta Kṣetras.

Aruṇācalam is another name for Thiruvannamalai. In ancient days, many Siddha Puruṣas lived on this hill. This place is famous for its Festival of Lighting (Kārtikai Dīpam) every year during the month of Kārtika (November) on the day when the Full Moon falls in the Kṛttikā Nakṣatra. The lighting takes place at about 5 or 5.30 in the evening. A big hollow in a rock is filled with ghee, oil and camphor. A big wick is put in the ghee and lighted. The light is seen even at a distance of 25 kms. It is regarded that he beholds this light does not take any future births. The light burns continuously for almost three months.

A veil is put around the light at the top of the Aruṇācala Hill. The people bring the Īśvara Vigraha outside the temple at 5.30 p.m. as soon as Kṛttikā Nakṣatra dawns. Then a firework (Bhana) is sent towards the light in the hill through the sky. The man who is in charge of the lighting at the hill removes the veil at once. Then the people see the big light and worship it. They repeat loudly 'Harahara, Harahara'.

The big light at the hill represents Śiva, or Paramātmā (Supreme Soul). The firework is Jīva or the individual soul. The veil represents Avidyā that covers the individual soul. The firework burns the veil and merges itself in the big lights. Avidyā can also be destroyed by the fire of meditation and the soul can merge in the Supreme Soul or Light of Lights.

Aruṇācalam, K.C.S. (1921-). Tamil poet, who joined the socialist movement and later the Communist Party as a pamphleteer. *Kavithai En Kaia Val* (Poetry is My Sword; 1965) is the published volume containing some of Aruṇācalam's poetry, while *Purvika Sothu* (Hereditary Property; 1965) contains his short stories.

Aruṇācalam, M. (1909-). Tamil scholar, who has planned a 30-volume comprehensive history of Tamil literature, century-wise, of which several volumes have appeared. As a mine of information, these volumes are unequalled. He has also edited a number of Tamil classics. His relevant works in English are: *Women Saints of Tamil Nāḍu* (1970), *Festivals of Tamil Nāḍu* (1980), *Education in Ancient Tamil Land, Ballad Poetry in Tamil, Education in Ancient Tamil Land*, etc.

Aruṇāgiri. Tiruvannamalai or Trinomali in the South Arcoṭ district in south India. It is called Aruṇācala in the *Skanda-Purāṇa* (1.3.2.4.). It contains the temples of Aruṇācaleśvara and Arddha-nārīśvara Mahādeva.

According to a legend, it was at this spot that Śiva appeared as a fiery liṅga to Brahmā and Viṣṇu, and desired them to seek his base and summit, which they attempted in vain; in commemoration of which the gods requested Śiva to remain in a reduced form as a liṅga, and here erected the temple. A conical piece of rock on the top of the hill is considered the liṅga. Once a year it is pretended that a fire is miraculously lighted on the summit. Great benefits are said to be derived from worshipping at the temple.

Aruṇagiri Nādar (fl. 15th cent.). Tamil devotional poet from Tiruvaṇṇāmalai. Born in the Devadāsi community, i.e. that of the temple dancing girls, it is said that he was originally a moral wreck and became a devotee of Muruga through divine intervention. A Śaiva ascetic, he spent his life at Tiruvaṇṇāmalai. His works are in praise of Skanda, viz. *Tiruppukal* (q.v.), *Kandar Alaṅkāram, Mayil Viruttam*, etc. He also wrote a short poem, *Udarkuru Vannam*, on the stages of human life. He is famous for his poetic acrobatics.

Aruṇagiri Nātha. See *Aruṇagiri Nādar.*

Aruṇagiri Nāthar. See *Aruṇagiri Nādar.*

Aruṇagiri Nātha II (Kumāra Diṇḍima or Diṇḍima IV). Sanskrit dramatist, who authored the *Vīrabhadra-vijaya* (q.v.), a Ḍima, enacted at the festival of Rājanātha at Bhūpatirāyapuram, He was the son of Rājanātha II and was patronised by Vīranarasiṁha of Vijayanagara (r. 1505-9) and Kṛṣṇadeva Rāya (r. 1509-29). He was versed in many languages and bore the title *Ḍiṇḍima-kavi-sārvabhauma* and *Kavirājarāja*.

Aruṇājyotis. Name of Śiva.

Aruṇa Kumāra Jhā 'Aruṇa'. Maithili poet, whose *Vidyāpati Rahasya* (1982), in 18 parts, is a narration of many events based on Vidyapati's life.

Aruṇā Āsaf Ali (1910-). A Bengāli Brahmin, she was married to Āsaf Ali, a prominent nationalist Muslim. She was a prominent Congress leader and one of the heroines of the Quit India Movement. Immediately after the Indian National Congress passed the Quit India Resolution on August 9, 1942, in Bombay, she went underground and directed the movement specially in Delhi and North India. She successfully remained underground for about four years and her warrant of arrest was withdrawn by the Government of India. After Independence in 1947, she engaged herself in the constructive activities and left the Congress. She was Mayor of Delhi for a number of years and is still an active political leader with leftist leanings.

She has been awarded the Indirā Gāndhi Award for national integration for the year 1986; the Award carries a sum of rupees one lakh.

Aruṇā-saṅgama. The place where the Aruṇā falls into the Sarasvatī (Mb. Śalya. 43.30-45).

Aruṇā-Sarasvatī-saṅgama. See *Aruṇā*, a tributary of the river Sarasvatī. (Padma. 1.27.39; Mb. Śalya. 43.30-31, Vāman. 40-43).

Aruṇa Āṭa. Name of a priest in the Sarpa-yajña; his name was Acchāvāk (Pañca. Brā. 25.15).

Aruṇātmaja. Son of Aruṇa; name of Jaṭāyu.

Aruṇātmaja. Name of Saturn, Sāvarṇi Manu, Karṇa, Sugrīva, Yama and the two Aśvins.

Aruṇātmajā. Name of Yamunā and Tāptī.

Aruṇa Aupaveśi. Name of an Ācārya, who was a disciple of Upaveśī. Aruṇa had also a disciple named Uddālaka (Bṛ. Upa. 6.5.3). He was of the view that in order to follow the path of truth, it is advisable to observe silence (Śa. Brā. 2.1.6.20; Tai. Saṁ. 6.1.9.2; 4.5.1; Tai. Brā. 2.1.5.11). He has been called a famous Ācārya in the above works. The famous Uddālaka Āruṇi was his son, while he was the disciple of Upaveśi Gautama. Aruṇa was a contemporary of Prince Aśvapati (Śa. Brā. 10.6.1.2), in whose companionship he realised Brahma.

Aruṇa Vaitahavya. Name of a hymn-seer (Ṛg. 10.91). He is said to be the son of Vītahavya, who was an Āṅgirasa. This Vītahavya Āṅgirasa is the seer of Ṛg. 6.15. In the *Rāmāyaṇa*, Vasiṣṭha tells Rāma a legend about one Vītahavya, who was a *Jīvanmukta*.

Aruṇā-Varuṇā-saṅgama. Name of a sacred place (*tīrtha*) in the region of Gautamī (Brahma. 89.1; Padma. 6.176.59).

Āruṇāyani. Name of a Gotrakāra of Aṅgirā family.

Arundale, Mrs. Rukmini Devī (1904-86). The founder of the Kalākṣetra, the institution established by her to promote arts, music and drama. Born into a traditional Brahmin family in the temple town of Madurai, she had married Arundale, a foreigner and a leading member of the Theosophical Society.

Arundhatī. Name of the daughter of Prācetasa-Dakṣa by his wife Asiknī and one of the 10 wives of Dharma. She gave birth to divisions of the Pṛthvī and all Viṣayas (Viṣṇu. 1.15).

Arundhatī. The Alcor star personified as the wife of Vasiṣṭha (Brahmāṇḍ. 3.8.86-87). In mythology, Arundhatī is represented as the wife of the sage Vasiṣṭha, one of the Saptarṣis (seven sages). She is regarded as the highest pattern of conjugal excellence and wifely devotion and is so invoked by the bridegroom at nuptial ceremonies. After the Saptapadī in the marriage, the bridegroom asks the bride to see the Arundhatī star (Alcor) the representative of a lasting wedded life. The devoted sati woman invokes her before mounting the funeral pyre. She was regarded with the same, even more, veneration as the Saptarṣis. Once all the Devas eulogised Arundhatī and Brahmā blessed her (Mb. Anu. 130.12-13). She was one of the nine daughters of Kardama Prajāpati by Devahūti and was married to Vasiṣṭha (Bhāg. 3.24.23; Matsya. 201.30) and was a sister of Nārada (200). According to another version, she was the daughter of Kaśyapa. She had two brothers: Nārada and Parvata; Nārada arranged her marriage with Vasiṣṭha (Vāyu. 71, 83; Brahmāṇḍ. 3.8.86; Liṅg. 1.63.78-80; Kūrma. 1.19.20; Viṣṇudharma. 1.117). For obtaining Vasiṣṭha as her husband, she observed Gaurīvrata and as such she had conjugal happiness (Bhavi. Brāhma. 21). Yet according to another version, she was the daughter of Medhātithi. When Medhātithi performed the Jyotiṣṭoma Yajña, she was born of the fire-pit. When she was five years old, she went to the river Candrabhāgā, where she was seen by the god Brahmā. Brahmā at once advised Medhātithi to place her in the company of chaste women. Medhātithi placed her for education with Sāvitrī, where she remained for seven years. When Arundhatī was 12 years old, she along with Sāvitrī and Bahulā went to the garden of Mānasaparvata. There she saw sage Vasiṣṭha engaged in asceticism. As soon as the eyes of Arundhatī and Vasiṣṭa met, both of them were smitten with love. Though they retired to their respective hermitages, Sāvitrī understood their motive and she arranged for their marriage (Kāli. 23).

In her previous birth, Arundhatī was mind-born daughter of Brahmā and was named Sandhyā. The story runs that Sandhyā went to the river Candrabhāgā to wash her sin away. The sin was that she aroused passion in Brahmā and other sages; but she was herself hit by passion on seeing Brahmā. As she did not know how to purify herself, Brahmā sent Vasiṣṭa to her, who asked her to meditate upon Śiva. Sandhyā did so and when Śiva was pleased and asked her to ask for a boon, she said. 'He also becomes my husband, O lord, may he also be my friend; the man who looks at me with passion may lose his manliness and be an eunuch' (Śiva. 2.6.35-38). Sīva agreed and said to her: 'The sage Medhātithi is performing a sacrifice; unnoticed by others, you *enter the sacrificial fire*. Then you will be born from the fire as Medhātithi's daughter.' Accordingly she entered the fire unnoticed by others. At the end of the sacrifice the sage got her as a daughter in the fire, brilliant like heated gold. The sage named her Arundhatī. As she does not thwart her duty due to any cause, she is so named. Then she was married to Vasiṣṭa (2.7.5-21).

Arundhatī is the wife of Maitrāvaruṇi Vasiṣṭa in the present Vaivasvata Manvantara (Mb. Sabhā. 11; Mb. Vana. 130). Her another name is Akṣamālā (Mb. Udyo. 115.11; q.v.). According to Arundhatī herself, 'Arundhatī' means that she cannot remain anywhere leaving Vasiṣṭa and she never opposes Vasiṣṭa. When questioned by the Ṛṣis, Arundhatī emphasised the importance of faith (Śraddhā), service of guest (Ātithya) and the bath at Gośṛṅga; this was retold by Bhīṣma to

Yudhiṣṭhira. She herself was an ascetic and always served her husband faithfully. It was for this reason that Svāhā, wife of Agni, could take the form of the wives of six of the seven Ṛṣis, but she could not assume the form of Arundhatī. There is a story in the *Mahābhārata* (Śalya. 48.38-54), how Śiva once blessed Arundhatī. While the seven great Ṛṣis were staying at the Himālayas, it did not rain consecutively for 12 long years, and the Munis suffered much without either roots or fruits to eat. Then Arundhatī began a rigorous tapas and Śiva appeared before her disguised as a Brahmin. Since, due to the failure of rains, Arundhatī had no food with her, she cooked food with some cheap roots and served the guest with it, and with that it rained profusely all over the land. Śiva then assumed his own form and blessed Arundhatī, and from that day onwards it became a sacred spot. Anyone, who had a bath there for three nights, would obtain the merit of 12-year fast. The place was called *Badarapācana Tirtha*. In the sky, Arundhatī as a star appears along with Vasiṣṭa in the cluster of Saptarṣis; she is close to the middle one in the tail of *Ursa Major*. Her son is named Śakti (Brahmāṇd. 3.8.86-87). She outshone all other chaste women in devotion to her husband. She owed her great power to her chastity and service of her husband (Mb. Vana. 225.15). The Saptarṣis once offered her an honourable seat (226.8). She shone forth in Brahmā's assembly with other Devīs (Mb. Sabhā. 11.41). Arundhatī once spoke about the secret principles of ethics among others (Mb. Anu. 130. 3-11). She once pointed out to Vṛṣdarbhī the evils of receiving remuneration (fees) (10.45). Arundhatī and Vasiṣṭa did tapas at the sacred Sarasvatī tīrtha and entered into Samādhī (Mb. Vana. 130.17). Once Arundhatī got suspicious about the character of Vasiṣṭa and as a result of misunderstanding her chaste husband her beauty suffered a setback (Mb. Ādi. 232.27-29) and she became a tiny star like fire mixed with smoke, which appears intermittently among the seven bright stars (235). She, like her husband, was the guide and controller of Raghu's line in her own department and acted as guardian angel to Sītā after she had been abandoned by Rāma. Tradition goes that to be unable to see the Pole Star, the Milky Way and Arundhatī indicates that one is 'already with death' and to see Arundhatī and the Polar Star intermittently presages death within a year (Mb. Śānti. 318.9).

Besides Śakti, she had seven sons, Citraketu and others who became great sages. Another version relates that she had 100 sons all of whom were destroyed by Viśvāmitra. It is believed that she became a goddess among the Satis and if her name is uttered 108 times, the fruits of yoga can be attained. Agni (q.v.) failed to seduce her and she came to be regarded as a great pativratā. While the other wives of six sages (Saptarṣis) were excluded, she occupied a position in the Great Bear.

Arundhatī. The name of a plant used to heal serious wounds (Atharva. 4.12). According to Sāyaṇa, it was used to stop the flow of blood from sword-cuts. It is said to 'arise' from the *aśvattha, khadira, nyagrodha* and *parṇa* trees, etc. (5.5.5) and hence it may be some kind of fungus or parasitic plant, but in the ninth verse of the same hymn, it is said to have 'fallen from the horse's mouth', and may refer to saliva possessing soothing and curative properties. Arundhatī also protects cattle from Rudra's 'hurled missile' (lightning?) (6.59.3).

The plant assists in enabling cows to yield milk. It has also been called Silāci and the Lakṣa has been supposed to be its fruit.

Arundhatī-darśana-nyāya. Same as *Arundhatī-pradarśana-nyāya* (q.v.).

Arundhatī-pati. Name of Vasiṣṭa; one of the Seven Ṛṣis (*Saptarṣis*) or stars in the Ursa Major.

Arundhatī-pradarśana-nyāya. The maxim of the pointing out of the star Arundhatī (q.v.).

Arundhatī is a faint star just close to the middle star of Ursa Major, and when trying to show this star to another man, the nearest bright star is first pointed out, and then he is asked to look for the faint star near it. Thus the teacher may, to begin with, give a redundant instruction in order that the pupil may grasp the main lesson.

It is thus the process of moving from the known to the unknown and the process of moving from a preliminary definition to a final definition.

Arundhatī-vaṭam. A holy place. If one takes one's bath during three days in the Sāmudraka tīrtha nearby and also starves, one will get the results of Aśvamedha Yajña (Mb. Vana. 84.41; Padma. 1.32.6).

Arundhatī Vrata. A fast falling on the 2nd day of the bright fortnight of the month of Caitra (March), which is observed by ladies whose husbands are alive. In the present times, this fast is limited to certain regions only. This fast holds its importance due to this fact that it is believed that ladies observing this fast would not be widowed. It also stands for the prosperity of children.

On the night of the second day as mentioned above, a golden idol of Arundhatī should be established and worshipped. After this two other golden idols of Vasiṣṭa and Dhruva are to be placed beside that of Arundhatī and worshipped. On the following or third day, after the worship of Śiva and Pārvatī, the fast is ended. The idols are to be given to a worthy Brahmin as gift.

Āruṇeya. Patronymic of Uddālaka Āruṇi of the Aupaveśi family and his son Śvetaketu (Śa Brā. 10.3.4.1; Chā. Upa. 5.3.1). He is referred to when there is a description of Prāṇavidyā (Jai. Upa. Brā. 2.5.1).

Āruṇeyopaniṣad. Name of a Sanskrit Upaniṣad, which belongs to the Nivṛtti-mārga.

Aruṇgala-c-ceppu (fl. 12th cent.?). Jaina didactic work in Tamil of an unknown author. Consisting of 180 *Kural Veṇbās*, said to be composed by the Jainas of Aruṇgalāṇvayam (a Jaina Saṅgam), it treats of the conduct of Jainas in family life. It is said to follow the *Retna-Kāṇḍala* of Sāmantha Bhadrācārya.

Aruṇi. A mind-born son of Brahmā. By nature he attached no importance to worldly life (Bhāg. 4.8).

Āruṇi. Name given to Aruṇa when he attended Indra's assembly disguised as female. See *Aruṇa*.

Āruṇi. One of the Saptarṣis (Seven Ṛṣis) in the Dharma Sāvaraṇi Manvantara.

Āruṇi. A son born to Kaśyapa of his wife Vinatā (Mb. Ādi. 65.40).

Āruṇi. Name of a Vyāsa.

Āruṇi. A patronymic of Uddālaka (Bṛ. Upa. 3.7.1; Chā. Upa. 3.11.4). He is Āruṇi Yaśasvin, the Guru of Subrahmaṇya (Jai. Brā. 2.80). Āruṇi worshipped Brahmā, meditating upon the lotus portion of the Heart (Ai. Āra. 2.1.4). According to the *Vāyu-purāṇa*, he was a disciple in the Yajuḥ-disciple tradition of Vyāsa. He went to Vāsiṣṭha Caikitāyana for acquiring knowledge (Jai. Upa. Brā. 1.42.1). At another place he is referred to show that Agni destroys the enemy and not Udhvaryu (Śa. Brā. 1.1.2.11). There is also a mention of one Āruṇi when Agnihotra is being glorified (2.3.31). Āruṇi Pāñcālya has another name, Uddālaka. See *Uddālaka*.

Āruṇi (Uddālaka Āruṇi). Name of a celebrated sage, who was the disciple son of Aruṇa Aupaveśi Gautama (Bṛ. Upa. 6.5.3). He had a son named Śvetaketu. He asked some spiritual questions from Yajñavalkya and the latter's answers silenced him (3.7). He had also a disciple named Yājñavalkya (6.5.3).

The *Chāndogya-upaniṣad* (6.8.2; 6.8.1), in the opinion of H. Jacobi, Walter Ruben, etc., establishes Āruṇi as the first materialist thinker of India. He taught his son Śvetaketu that mind, soul (*prāṇa*) and speech were born out of food (earth), water, and fire respectively within the human body. He told Śvetaketu to fast for 15 days. At the end of this period, Śvetaketu found that he could not recollect any part of the Vedas which he had mastered. Āruṇi then told him to take food; Śvetaketu's memory came back at once. However, this one of Āruṇi's teachings, 'That thou art, Śvetaketu', has been interpreted in an altogether different manner by the later Vedāntists.

The *Chāndogya-upaniṣad* (5.3) and the *Bṛhadāraṇyaka-upaniṣad* (6.2) describe how Āruṇi, a Brahmin, became a pupil of Pravāhaṇa Jaivali, a Kṣatriya, and learnt from him the transmigration doctrines, the way of the gods (*devayāna*) and the way of the fathers (*pitṛyāna*). S.N. Dāsgupta affirms from this that these doctrines originated among the Kṣatriyas (*A History of Indian Philosophy*, Vol. I, p. 34).

Āruṇi. A disciple of the sage Ayodhadhaumya (q.v.).

Āruṇi. A cobra born in the family of the serpent, Dhṛtarāṣṭra. This cobra fell dead at the Sarpasatra of Janamejaya (Mb. Ādi. 57.19; 52. 17).

Āruṇi. A soldier of the Kaurava army. He fought against Arjuna along with Śakuni (Mb. Dro. 156.122).

Āruṇi. One of the 108 Upaniṣads.

Āruṇīdevī. See *Aruṇa*.

Āruṇi Pāñcālya. See *Uddālaka*.

Aruṇīśa. Name of a sacred place (*tīrtha*) in Vārāṇasī.

Aruṇīyayoga. The 25th Upaniṣad of the *Atharvaveda*.

Aruṇodā. A lake (Viṣṇu. 2.2) or river flowing through the island of Plakṣa, one of the seven islands of ancient times. The wind around 10 yojanas of Plakṣa is very fragrant because it carries the divine fragrance being emitted always from the bodies of Pārvatī and her attendants, who drink water from the river Aruṇodā (Devī Bhāg. 8). According to the *Bhāgavata-purāṇa* (5.16.17-18), it is a river of celestial mango juice flowing from Mount Mandara, in which *yakṣiṇīs*, the attendants of Pārvatī, bathe. Some scholars identify Aruṇodā with the country, through which the Alakanandā flows. Its capital was Śrīnagar.

Aruṇodakā. Name of a river.

Aruṇodakam. Name of a lake.

Aruṇodaya. The second half of the last *prahara* of the night. The *Kālanirṇaya* (241) mentions that this is four *ghaṭikās* before sunrise. This time should be devoted to sandhyā, worship, prayer, etc.

Arūpa. Formless.

Arūpā. One of Dakṣa's daughters (Mb. Ādi. 65.46).

Arūpa-loka (arūpa-dhātu). According to Buddhism, it is the highest of the three spheres of existence in which rebirth takes place. The other two are *rūpa-loka* and *kāma-loka*. In *arūpa-loka*, there is neither form (desire) nor sensation. It comprises four heavens and it is the last stage before Nirvāṇa. Pure spirits without material body live in *arūpa-loka*. It is reserved for souls such as Buddhas and

Arhats.

Arupattimūvar (The Sixty-three's). In ancient times, there were 63 devotees of Śiva in the south. They were called Nāyanāras and they have composed many famous sacred songs. Prominent among them were Tirujñānasambandha, Tirunāvukkaraśa and Sundaramūrti.

Aruposaṇa. A king of the Lunar dynasty. According to the *Bhaviṣya-purāṇa*, he was the son of Mihirārtha. It is said that he reigned for 38,000 years.

Ārur Bhaṭṭatiri (fl. 1830). Sanskrit poet, who was patronised by King Rāma Varmā of Cocin. Also called Vandārubhaṭṭa, he is the author of *Uttara-naiṣada*, describing the later life of Nala; the work replaces in a measure the lost portion of Śrīharṣa's *Naiṣadha-carita* (q.v.) and must be regarded as a sequel to it.

Aruru. Name of a son of Anāyuṣā. Aruru had a son named Dhundhu.

Aruṣa (Aruṣi). 'A red horse'. In the *Ṛgveda*, the red horses or mares of the Sun or of Agni.

Āruṣī. A daughter of Manu. She was the elder of the two wives of Cyavana (q.v.) Maharṣi and was mother of a son named Aurva. The child was taken from the thigh of Āruṣī (Mb. Ādi. 66). Aurva was the great grandfather of Paraśurāma.

Aruvatthumovar Festival. This distinctive festival is performed only at the famous Kapaleśvarar temple at Mylapore. 'Aruvatthumūnru' means 'sixty-three'. It stands for the 63 Nāyanārs or Śaivite saints that graced the annals of south Indian history. They were a galaxy of god-intoxicated realised souls like other saints of India. All these 63 Nāyanārs repose stately in a sacred row inside the precincts of the Kapaleśvara temple. During the chariot festival of the temple, these 63 Nāyanārs are taken out with great pomp and music and joyous procession along the main streets of the locality. Each Nāyanār is seated upon a palanquin, and they form a long grand line at once inspiring.

Arva. The son of Ripuñjaya, according to the *Viṣṇu-purāṇa*.

Arvā. Name of the horse of Candra's chariot. The name of the horse of Daityas (demons) is also Arvā: it is half horse and half bird.

Arvācina. Recent determinate and indeterminate perception. They are twofold: dependent on senses (*indriya-sāpekṣa*) and independent of the senses (*indriya-anapekṣa*). See *Pratyakṣa*.

Arvalan. The son and heir of Rājā Kehama, who offered violence to Kaliyal, the beautiful daughter of a peasant in the neighbourhood of the palace, and was felled to the earth and slain by the avenging arm of her father.

Arvan (Arvā). 'Running', 'quick'. Name of one of the horses of the Moon.

Arvan. A mythical animal, half-horse, half-bird on which the Daityas are supposed to ride (Tai. Saṁ. 7.5.25).

Ārvan. In Rohilkhaṇḍ and upper Doāb, used for Nevan, the first cuttings of corn, made at a fortunate moment. They are not taken to the threshing-floor, but brought home to be eaten by the family (every member of which tastes it seven times), and presented to the Lares and to Brahmins. It is quite a festival, at the beginning of the harvest.

Arvant. See *Aśva*.

Arvarivat. One of the seven Ṛṣis of the second Manvantara.

Arvāvasu. Name of the Hotṛ of the gods. He was a luminary in the Durbār Hall of King Yudhiṣṭhira. He was one of the two sons of sage Raibhya, the other son being Parāvasu (qq.v.). The report of a conversation between this sage and Kṛṣṇa, who had been on his way to Hastināpura, is given in the *Mahābhārata* (Śānti. 336.7). Arvāvasu also is counted among the hermits, who possessed the Brightness of Brahmā like Rudra (Mb. Anu. 150.30-32). To him were revealed the Sūrya Mantra and the *Kāṭhaka-brāhmaṇa* (Mb. Vana. 139). Arvāvasu did penance to the Sun for getting children. The Sun-god came down from his way in the sky and gave him through Aruṇa directions mentioned in the Kalpa regarding Saptamī rituals. Arvāvasu observed them strictly and as a result he got children and wealth (Bhavi. Brāhma. 80). Arvāvasu is also regarded as one of the seven principal solar rays, which supplies heat to the planet Jupiter.

Arvavīra. Son of Svārociṣa Manu. His another name is Aurva.

Arvavīra. Son of Sāvarṇi Manu.

Arvavīra. One of the three sons of Pulaha (Mārk. 52).

Arvela. A caste of Smārta Brahmins in Mysore.

Arvi. A town in the Wardhā district of Madhya Pradeśa. It contains the shrine of Arvi Telling Rāo, who founded it in the 16th century. Hindus and Mohammedans worship at his shrine.

Ārvi, R. Venkaṭarāmaṇ (1921-). Popular Tamil novelist, who has to his credit some 23 novels of full length, six novelettes and 14 collections of short stories. His novels are of the popular variety discussing the family life and other themes mainly based on the society of the Tanjore area. A noteworthy aspect of Ārvi's novels is the handling of characters of different communities, belonging to several areas. *Anaiya Vilakku* (Eternal Lamp; 1956) is a novel in which the author excels in characterisation. His other popular novels are: *Manitha Nizhalkal* (Human Shadow; 1975) and *Tiraikkuppiṇ* (Behind the Screen; 1960); the first portrays the rural society, while the second the urban life. His short story collection, *Kuṅkumac-cimil*, has won the prize of the Association for Tamil Promotion. Formerly, he was on the editorial board of *Kalaimakal* (magazine) and is now the editor of *Kaṇṇaṇ*, a children's magazine. He has also written stories for children. His stories for children as well as his illustrated strips are well known. His *Aśaṭṭu Piccu* (Silly Piccu) is a collection of detective short stories, meant for children. He won the Soviet Land Prize for his book on his travels in the USSR with Kāmrāj.

Arvind Śarmā. Modern scholar, who is the author of *Spokes of the Wheel* (on Buddhism), *Textual Studies in Hinduism, Religious Ferment in Modern India* (with Hal W. French) and *Sati: Historical and Phenomenological Essāys* (ed.). Śarmā was once on the Faculty of Religious Studies, University of Sydney, Australia, but is now with McGill University, Montreal, Canada.

Arvuka. Name of a tribe or people in the south mentioned in the *Mahābhārata* conquered by Sahadeva.

Arvuka. Name of kings living in the southern forest.

Arya. This word has not been extensively used in Vedic literature. Mahīdhara, the commentator on the Vedas, equates it with 'Vaiśya'. In this sense, this word has been used in the *Vājasaneyī-saṁhitā*:

'Yathemaṁ Vācaṁ Kalyāṇīmā Vadāni

Janebhyaḥ
Brahmarājanyābhyām Śūdrāya Cāryāya Ca.'

This verse from the *Yajurveda* means that this propitious speech has been uttered for the welfare of the entire public–Brahmins, Rājanya (Kṣatrīs), Śūdras and Aryas (Vaiśyas).

Ārya. A son of Manu Sāvarṇa.

Ārya. See *Mālya*.

Ārya. Literally it means 'noble' or a person who is civilised, cultured, or of noble qualities and worthy of reverence. In Vedic literature, it was a honorific title for upper classes. At some places, the word 'Ārya' or 'Arya' has been reserved for Vaiśyas (Atharva. 19.32.8; 19.62.1). The Brahmins and Kṣatriyas were also given the titles mixed with the word 'Ārya'. There is also a word 'Śūdrārya' but its meaning is not clear. In Vālmīki's *Rāmāyaṇa*, the word 'Ārya' has been used for nobility and reverence. In the *Manu-smṛti*, one who performs his *varṇāśrama* duties and is of good conduct is called an 'Ārya'. A person who is a resident of Āryavarta is also called an Ārya. Ruth Reyna in her *Dictionary of Oriental Philosophy* defines the word Ārya: 'ri = to rise'; a holy man; a man of the highest aspiration, noblest religious disposition along with an undaunted courage in the upward march of the human race, and one with self-surrender to the Divine Will.

Thus in the Vedic or later Indian literature, the term Ārya was never used in the ethnic or linguistic sense. The Buddha called his teaching Ārya-satya. The Hindu goddesses were termed Āryās. Women called their husbands Āryaputra. The Buddhist gods also had the epithet Ārya, e.g. Ārya-Tārā. The *Āśvalāyana-sūtra* mentions that in the land of the Yavanas (Greeks?) there were two kinds of people: Āryas and Dāsas, meaning thereby free men and slaves. In the Jaina scriptures, Āryas are those people who observed *Sadācāra*, good manners. See *Aryans*.

Ārya. In Ceylon Buddhism, the arhatship, the last of the four paths leading to Nirvāṇa.

Āryā. Name of Pārvatī.

Āryā. Name of a devī, who remained a Brahmacārin throughout. As she was related to Kuśika family, she is also called 'Kauśikī'. She was born of Yaśodā and when Kaṁsa (q.v.) struck the baby against a stone-slab, she, before touching the slab, flew into the sky. It was due to the grace of Nārāyaṇa that she acquired four arms, a trident, a lotus, etc. As such she is called 'Nārāyaṇī'. In her various guises, she protects her devotees. Viṣṇu. 2.3).

Āryā. One of the seven mothers who were present at the birth of Subrahmaṇya (Mb. Vana. 228.13).

Āryā. A metre used in Sanskrit verse; a verse in the Āryā metre is in two lines. It is believed by some scholars that the Āryā metre in Sanskrit was taken from the Gāthā metre of Prakrit. A famous collection of Gāthās is the *Gāthā-saptaśatī* (sattasai) of Hāla. Govardhana wrote his *Āryāsaptaśatī* in Sanskrit in imitation of the Prakrit work. A modified form of the Gāthā is the Hindi Dohā.

Ārya Aṣṭāṅga Mārga. 'Noble Eightfold Path'. This is the last of the four Noble Truths (see *Arya-satyāni*) of Buddhism embodying the path that leads to the ending of sorrow. It is the middle way which leads to *Nirvāṇa*. The path consists of eight steps which are to be cultivated together. The eight paths are: *samyag-dṛṣṭi* (right view), *samyag-vāk* (right speech), *samyak-saṅkalpa* (right resolve), *samyak-karmānta* (right conduct), *samyag-ājīva* (right livelihood), *samyak-vyāyāma* (right effort), *samyak-smṛti* (right recollection), and *samyak-samādhi* (right concentration).

Āryabala. Name of a Bodhisattva.

Ārya Bhārata. One of the major Mahābhārata-based work in Marāthi, written by the poet Moropant (q.v.). It is indeed an abridged version of the *Mahābhārata*. It consists of some 17,000 Ārya stanzas as compared with the lakh and a quarter of the original *Mahābhārata*. Moropant omitted what to his mind was irrelevant to the epic's essence and virtually confined himself to the bare story itself. The *Ārya Bhārata* has maintained the original force of characters and of other characteristic features of the epic. The *Ārya Bhārata* is so called because it is entirely composed in the Sanskrit Ārya Gīti or Marāṭhi Ārya metre.

Āryabhaṭa (Āryabhaṭṭa; b. A.D. 476). Indian astronomer and mathematician, who was probably born at Kusumpura or Pāṭaliputra. He was the inventor of Algebra among the Hindus. His *Āryabhaṭīya*, named after him, was composed at an early age of 23; the *Āryabhaṭīya* consists of four parts: *Gītikāpāda* (13 Ślokas), *Gaṇitapāda* (32 Ślokas), *Kālakriyāpāda* (25 Ślokas) and *Golpāda* (50 Ślokas). His mathematical rules set forth in the highly condensed and sometimes cryptic form are given in the *Gītikāpāda* and *Gaṇitapāda* sections of his *Āryabhaṭīya* (q.v.), of which the remaining chapters deal with astronomy. In his *Gītikāpāda*, Āryabhaṭa gives an account of an ingenious and peculiar alphabetical system invented by him of expressing numbers on the decimal place-value model. The *Gaṇitapāda* gives rules, among others, for the extraction of square and cube roots by the arithmetical method, areas of triangles, trapezium or any plane figure, circle, volumes of pyramid, sphere etc. His other works in Sanskrit are: *Daśagītikā-sūtra* and *Āryāṣṭaśata*; he appears to have written also the *Sūrya-siddhānta-prakāśa*, a commentary on the *Sūrya-siddhānta*.

Āryabhaṭa was the first to treat Mathematics in relation to Astronomy and to hold that the earth was a sphere and rotated on its axis, and that the eclipses were caused by the shadow of the earth falling on the moon. He also taught that the daily rotation of the heavens was a mere appearance due to the axial rotation of the earth. In the solution of quadratic equations and the application of algebra to geometry and astronomy, he anticipated some of the discoveries of modern elgebra.

Āryabhaṭa's mathematical system is based on the decimal place-value system, unknown to other ancient peoples, but which is now in use throughout the civilised world. With the doubtful exception of the Bakhṣali manuscript which is referred by some to *c*. A.D. 200, the earliest use of the system occurs in the *Āryabhaṭīya*, and it is found in all later mathematical works. The importance of this system for the development of Science in general and of Mathematics in particular cannot be exaggerated. Thus Āryabhaṭa deservedly occupies a very high place among Indian astronomers and has had many followers and commentators. His commentators included, among others, Bhāskara I, Nīlakaṇṭha Somasutvan, Parameśvara, Someśvara, Sūryadeva and Yallaya. The first three, while following in the footsteps of their master, also made important contributions of their own. The Government of India launched a satellite named after Āryabhaṭa on April 19, 1975.

Āryabhaṭa II (fl. *c*. A.D. 950). A great mathematician who is well known for his Sanskrit work *Mahāsiddhānta* also called *Ārya-siddhānta* or *Āryabhaṭa-siddhānta*; he was known to Alberuni. The work is an astronomical compendium based more or less on the orthodox tradition of the *Smṛtis*. In this work he discusses the favourite Hindu topic of indeterminate equations. Dealing mainly with indeterminate equations of the first degree, he improved upon the method by suggesting a shorter procedure. He has also given rules for solving quadratic equations along lines given previously by Āryabhaṭa I and Brahmagupta. Several arithmetical operations, such as the four fundamental operations with zero, extraction of square and cube roots, rule of three and fractions, are also treated in the work.

Āryabhaṭa. India's first satellite, which was successfully launched on April 19, 1975, with a view to collecting scientific data and relay it to ground-tracking stations at Śrīharikoṭā, 100 kms north of Madrās, and Bear's Lake on the outskirts of Moscow. The satellite, named Āryabhaṭa, after the renowned Indian astronomer of the 5th century, weighed about 790 pounds and measured almost five feet from end to end. In addition to the technological packages, the satellite also consisted of three scientific experiments for investigations in the fields of x-ray astronomy, solar physics and aeronomy.

Āryabhaṭīya. Sanskrit work by Āryabhaṭa (b. A.D. 476), written in verse couplets, which gives the rules of mathematics as known in the author's time. Most of this work deals with astronomy and spherical trigonometry, the remainder consisting of 33 rules in arithmetic, algebra and plane trigonometry, including quadratic equations, the sums of powers of the first *n* natural numbers and a table of sines. The work was published in Sanskrit at Leiden in 1874 (French tr. 1879). In English, it has been translated by Prabodha Candra Sengupta (Calcuttā, 1927) and by W.E. Clark (Chicago, 1930). See *Āryabhaṭa* (b. 476).

Aryacitta. A learned and pious Draviḍa Brahmin, who lived at Agrahara in the 16th century. He died at Cillumbrum, at the age of 90. He is accredited as the author of 84 books on theology, rhetoric and philosophy.

Āryadeśa. A country inhabited by the Āryas.

Ārya Deva (fl. *c.* A.D. 250). Buddhist Sanskrit poet, also called Deva or Bodhisattva-deva. He was known as *Kāṇadeva* (the one-eyed Deva) and *Nīlanetra* (the blue-eyed one). He was an exponent of the Mahāyāna form of Buddhism. From Hieun Tsang and I-tsing it is learnt that he was a pupil of Nāgārjuna (q.v.), who appointed him as his successor. Ārya Deva's biography was translated into Chinese by Kumārajīva (*c.* A.D. 405). Besides *Catuḥśatikā* (q.v.), which displays the author's good power of irony, the *Hastavāla-prakaraṇa* or *Muṣṭi-prakaraṇa* is attributed to him. Two short treatises, ascribed to Ārya Deva, are translated into the Chinese *Tripiṭaka*. The work, called *Cittaviśuddhi-prakaraṇa*, is sometimes attributed to him.

It is said that he was a Bhikṣu of Śrī Laṅkā and to quench his thirst of knowledge, he approached Ācārya Nāgārjuna of Nālạndā. In order to test his intellect and genius, the Ācārya sent to him a pot full of water. Ārya Deva dropped a needle in the pot and returned it to the Ācārya. The Ācārya was pleased and accepted him as his disciple. The pot full of water indicated that knowledge was deep and pure and the dropping of a needle showed that Ārya Deva wanted to reach the depth of the knowledge.

Ārya Deva's principal work, *Catuḥśatikā* (400 verses) has been discovered only in the Tibetan translation. In the first part of the work, he expounds the Mādhyamika thought, and in the second he refutes the rival systems of thought, both Buddhist and non-Buddhist.

Arya Dharam Hindu Consciousness in 19th Century Punjab. An English work by Kenneth W. Jones (1976). The major focus of this book is on modernising movements–social, religious and cultural–among Punjābi Hindus from 1860 through World War I. The Ārya Samāj, one such movement, dominates the volume, as it dominated a half-century of change in the Punjāb. He examines the development of new ideologies, the creation of group consciousness based on them, and the resultant expression of an overt Hindu politics.

Ārya Muni (b. c. 1856). Vedic scholar, whose *Upaniṣad Bhāṣya*, a commentary in Hindi on the 10 principal Upaniṣads, refutes the doctrine of non-dualism. His other works are: *Vaidika Kāla kā Itihāsa* (1925), a commentary on the six schools of Hindu philosophy, Hindi translation of *Sāṅkhya-pravacana-sūtra*, jointly with Śivaśaṅkara Kāvyatīrtha, a commentary on the *Ṛgveda* (only on the portion on which Dayānanda Sarasvatī did not comment) and *Dayānanda Mahākāvya* (in Hindi, 1924).

Āryaka. Father of Viṣṇu in the Dharmasāvarṇi Manvantara.

Āryaka. A famous serpent and one of the sons of Kadrū (q.v.). His daughter was Mārīṣā or Bhojā. Mārīṣā was the wife of King Śūra of the Yadu dynasty, who later gave birth to Pṛthā or Kuntī (q.v.), the mother of the Pāṇḍavas. Āryaka is associated with Bhīma (one of the Pāṇḍavas) in the following story. Once Duryodhana gave poison to Bhīma in his food. Unaware Bhīma took his food as usual and went to have a bath in the Pramāṇakoṭitīrtha. After some time Bhīma became unconscious due to the effect of the poison. Immediately, Duryodhana bound him by ropes and put him in more deep waters. Bhīma reaching the bottom was bitten by all the snakes there. This fortunately served as an antidote and the poison in Bhīma's body was neutralised and Bhīma became his old self again. The snakes again came to bite him, but Bhīma now started fighting with them. Bhīma killed many serpents; those who escaped went and brought their chief Vāsuki. It was at that time that Āryaka reached there. He recognised Bhīma and advised Vāsuki to give Bhīma a draught of Amṛta. Āryaka blessed Bhīma to have the strength of 10,000 serpents and escorted him to Hastināpura (Mb. Ādi. 119; 127. 64-68).

Aryaka. Ariake of Ptolemy who wrote his Geography about A.D. 150 (*Bṛhat Saṁ*. 14). See *Aparāntaka* and *Āraṇyaka*.

Aryaka Stambha. Columns, placed on platforms attached to the Stūpas, usually in South India. Sometimes the word *Aryaka* denotes the platform also.

Aryakta. Name of that family mentioned in the *Pañcaviṁśa-brāhmaṇa*, in the *sarpa-yajña* (snake-sacrifice) of which Aryaka was a householder and Āruṇi acted as *Hotā* (priest).

Āryaku. Another name for Durgādevī (Agni. 12).

Aryala. A Gṛhapati during the Sarpa-satra (Pañca. Brā. 23.1-5).

Aryamā. See *Aryaman.*

Aryamabhūti. Name of a disciple of Bhadraśarman (Vaṁ. Brā. 3).

Aryaman. One of the Viśvedevas.

Aryaman (Aryamā). One of the 12 Ādityas (Viṣṇu. 1.15.132). The Avestan Airyaman. Name of a Deva mentioned in the *Ṛgveda*; he is frequently invoked with Mitra and Varuṇa to ensure that the sun's path, which lies above the region of Bṛhaspati, is clear (Śa. Brā. 5.3.1.2). Like other gods, he is the son of Kaśyapa by his wife Aditi, the mother of gods. He is one of the 12 Ādityas (sons of Aditi). Aryaman is a wise ruler, who forgives 'sins' and guides his worshippers along safe and easy paths (Ṛg. 7.36.4; 7.38.4; 7.63.6; 7.93.7). Hopkins in his *Epic Mythology* (p. 81) suggests that he was originally a clan-god. He also presides over twilight and the *nakṣatra* Uttaraphalgunī, and regulates the external performance of rituals (Tai. Saṁ. 2.1.11), whilst Dakṣa attends to the technical and magical efficacy of rites. He also controls marriage contracts and finds husbands for unmarried girls (Atharva. 6.60.1;

14.1.17). It shines during the month of Vaiśākha and it has 300 rays (Bhavi. Brāhma. 1.78; Bhāg. 12.11.34). It is only in the *Mahābhārata* (Śānti. 201.9-10) that he is mentioned as a son of Atri. Aryaman, like Āditya and Mitra, is favoured by gods.

As an Āditya, he attacked Kṛṣṇa and Arjuna with sharp spikes.

He is Sūrya (sun) among the Prajāpatis. He and his sons were considered the leaders and creators of all beings.

Aryaman (Aryamā). Chief of the Pitṛs (manes). Kṛṣṇa says in the *Bhagavadgītā*: 'Among the manes, I am Aryamā' (10.29).

Aryaman (Aryamā). In Vedic literature, it means a bosom friend; one who negotiates a marriage, a comrade. See *Aryaman* as an Āditya.

Aryamā-Daivata. 'Having Aryamā as its deity', a name of the Uttara-phalgunī *nakṣatra.* See *Aryaman* (Aryamā).

Aryamaṇaḥ Panthā. 'Aryamā's way'. The expression occurs in several Brāhmaṇas, such as the *Śatapatha-brāhmaṇa* (5.3.1.2). It denotes either 'the Milky Way' or the ecliptic.

Ārya Pudgala. These are of four kinds: (1) Śrotāpanna, or that Mumukṣu Yogī (a Yogī desirous of mokṣa), who has attained that stage where mukti or liberation is certain; at the most he is to take seven births during which he is sure to get nirvāṇa; (2) Sakṛdāgāmī, who after death takes one more birth and then attains mukti; (3) Anāgāmī, who after death is born in a higher Loka, does not take birth in this Loka and becomes Arhat in that Loka; and (4) Arhat, who destroyed Avidyā and has attained the highest mukti. These four Ārya Pudgalas have two divisions each — a stage where the Yogī knows what he has to achieve, called 'Phalastha' and the next stage when he has actually attained that stage, called 'Mārgastha'. Thus the Ārya Pudgala is of eight kinds.

Āryapura. Aihole, the western capital of the Cālūkyas in the Badāmi Tāluka of the Bījāpura district. It is the Ayyab(v)ole of the old inscriptions.

Ārya Siddhānta. A treatise in Sanskrit on astronomy, composed by Ārya Bhaṭa (q.v.). There is some variation in the copies of this work preserved in Bengāl and in the Karnāṭaka.

Ārya Samāj (The Society of Āryas or Nobles). A society founded on April 10, 1875, at Bombay by Svāmī Dayānanda Sarasvatī (q.v.) to reform Indian society on the basis of the Vedas. The idea of founding a Society for the propagation of his mission had been engaging the attention of Svāmījī for quite some time. Even before his visit to Calcuttā, he founded a Society in September 1872 at Ārrāh (Bihār) for the promotion of Vedic Dharma, but after a couple of meetings, the Society ceased to exist altogether. His visit to Calcuttā later that year and early next year strengthened his belief in the necessity of a Sabhā. After two more attempts to establish Ārya Samāj at Rājkoṭ and Ahmedabad in January 1875 when the established Ārya Samājs proved to be short-lived, the Bombay Ārya Samāj was formally inaugurated in Dr. Manikji's garden near the Prārthanā Samāj Hall on Girgaon Road. Twenty-eight rules were adopted, out of which Ten Principles were framed at Lāhore during Svāmījī's visit to Punjāb in 1877. The Ten Principles or the Ten Commandments of the Ārya Samāj are:

1. Parameśvar (God) is the Fountain of all true knowledge and the primeval cause of all things knowable.
2. Worship is alone due to Īśvar (God), who is All-truth, All-knowledge, All-beatitude, Incorporeal Almighty, Just, Merciful, Unbegotten, Infinite, Unchangeable without a beginning, Incomparable, the Support and the

Lord of all, All-pervading, Omniscient, Imperishable, Immortal, exempt from fear, Eternal, Holy and the Cause of the Universe.

3. The Vedas are the books of true knowledge, and it is the paramount duty of every Ārya to read or hear them read, to teach and preach them to others.

4. An Ārya should always be ready to accept truth and renounce untruth when discovered.

5. Dharma, after consummate deliberation, should be his guiding principle in all actions.

6. The primary object of the Samāj is to go to the world for improving the physical, intellectual, spiritual, moral and social condition of mankind.

7. Due love for all and appreciation of *justice*, an Ārya should manifest in his behaviour towards others.

8. He should endeavour to diffuse knowledge and dispel ignorance.

9. He should not be content with his own improvement, but look for it in that of others.

10. In matters which affect the general social well-being of our race, he ought to discard all differences and not allow his individuality to interfere, but in strictly personal matters, everyone may have his own way.

A bird's eye-view of the 10 principles of the Ārya Samāj would reveal that the first three deal with the existence and nature of God and with the doctrine of Vedic Scripture and are theologically the most important. The last seven are ethical principles.

The Ārya Samāj believes in the existence of God and that God, the controlling power of the universe, is One. Because He has many attributes and performs various tasks, He has been called by many names. God evolves this universe out of matter. The soul of an individual derives pleasure from this universe. Matter and Soul are both beginningless and eternal. Thus God, the Soul and Prakṛti are beginningless. Prakṛti is the material cause of the universe. God and the Soul are two distinct entities by virtue of their being different in nature and of their being possessed of dissimilar attributes and characteristics. They are, however, inseparable from each other, being related to each other as the pervader and the pervaded. God and the Soul are to each other as the space and an object in space.

The Ārya Samāj believes in the knowledge of God. Man first acquired this knowledge from God in the form of the Vedas. This knowledge was first revealed by God to the gods Agni, Vāyu, Sūrya and Aṅgira, who imparted it to man. Thus four Vedas are the word of God. They are absolutely free from error and are an authority unto themselves. They do not stand in need of any other books to uphold their authority. The Vedas comprise what is known as the Saṁhitā or the Mantra portion only. The Brāhmaṇas, Āraṇyakas, Upaniṣads, the six Vedāṅgas, the six Upāṅgas, the four Upavedas, etc., are all expositions of the Vedic texts. Therefore they are works of a dependent character. They are to be held authoritative only in so far as they conform to the teachings of the Vedas. The Vedas do not contain anything which contradicts the laws of nature or scientific principles. The Vedas do not contain falsehood which leads to blind faith. The teachings of the Vedas are universal, eternal and for all mankind. As God has provided light, water, air, food, fruit and other necessities for our physical well-being, so has He given us the Vedic knowledge for sharpening our intellect and showing us the path of truth. By following the Vedas intelligently, the individual and society can attain happiness.

The Ārya Samāj is opposed to polytheism, idolatry and animal sacrifice. It stands for cow protection. It is opposed to *śrāddha* ceremonies, caste based on birth, untouchability, child marriage, *purdāh* and female backwardness. It granted equal status to men and women. It permits the remarriage of widows. It revived the faith of the Hindus in their ancient religion by freeing them from all worthless forms and formalities, rituals and empty ceremonies. Foreign travel to a Hindu was a sin and he was required to undergo a purification ceremony. The Ārya Samāj believes that one of the causes of India's downfall was the prohibition of foreign travel. It allows the entrance of the followers of other religions into the Hindu fold, as it believes that they were converted to other religions under pressure. It manages schools, colleges, Gurukulas, orphanages, widows' homes and relief centres. It popularised Vedic education and study of Sanskrit literature by establishing D.A.V. schools, Gurukulas, etc., in different parts of the country. It does a great deal for the education of girls and Harijans.

The Ārya Samāj rites include Sunday worship, the reading, preaching and teaching of the Vedas. *Yajñas* and *havans* are performed before their weekly meetings or before a ceremony. Two-time Sandhyā and the recital of Gāyatrī mantra is a must for an Ārya Samājist. There are no regular priests and the organisation is run on democratic lines. Members of the Samāj have to pay one per cent of their income and to subscribe to the 10 principles mentioned above.

The organisational set-up is at three levels: Local Ārya Samāj, Provincial or State Pratinidhi Sabhās, and then an International Āryan League. The representatives of the Local Ārya Samājs elect their representatives to the State Pratinidhi Sabhās and the Pratinidhi Sabhās elect their representatives to the International Āryan League or Sārvadeśik Pratinidhi Sabhā.

The Ārya Samājists hold that India was the fountainhead of all cultures, both material and spiritual, and that Sanskrit was the parent of all languages. All the religions of the world were garbled versions of the primal Vedic revelation.

The chief work of the Ārya Samāj is *Satyārtha Prakāśa*, written by Dayānanda. The Ārya Samāj does not believe in idolatry as there is not a single word in the Vedas to support the worship of idols. It seeks to purge popular Hinduism of its gross and vulgar elements. The Ārya Samāj movement stands for 'Back to the Vedas'.

Fired by the spirit of patriotism by Dayānanda, the Ārya Samājists have been in the forefront of India's freedom struggle. Many of its members like Svamī Śraddhānanda, Lālā Lājpat Rāi and others contributed substantially to India's struggle for freedom. Among the revolutionaries who waged a struggle for freedom, the leading luminaries were Candraśekhar Azād (1906-31) and Bhagat Singh (1909-31). After India gained her freedom, the Ārya Samāj is engaged in social and educational upliftment of the common man. It has immensely contributed for the popularisation of Hindi as the common language of India. It has also worked for the upliftment of Harijans and whenever there are conversions from Hindus to other religions, it raises its powerful voice.

The Ārya Samāj during the lifetime of Dayānanda had its greatest success in the Punjāb, and Lāhore soon became the society's headquarters, but after the partition of India in 1947, the scene has shifted to Delhi.

On the issue of diet and policy of education, the Ārya Samāj split into two groups: the first group favoured a meat diet (it was pointed out by it that the 10 principles of the Ārya Samāj make no reference to any type of diet) and advocated education on the lines of colleges and universities; it was headed by the College Party of which the leader was Mahātmā Hansrāj (q.v.), while the second group favouring strict vegetarianism pleaded for a Gurukula type of education, was headed by Svāmī Śraddhānanda (q.v.). The first established 'Dayānanda Anglo Vedic College' in 1886 at Lāhore, while the second group headed by Mahātmā Munśirām (later Svāmī Śraddhānanda) established Gurukula Kāṅgri in 1901 at Hardwār.

The Ārya Samāj is quite popular in northern India and has quite a good number of branches in South India as well. It has many branches in Nepal, Africa, Mauritius, Fiji, Burma and other countries where Indians have gone. The figures given below will show the vast progress made by the Ārya Samāj movement: there are about 5,000 Ārya Samājs in India and abroad, 200 Provincial and District Councils, 300 Ārya Vīr Dal (youth wing) units in India, Nepal, Africa, Trinidad, etc., wherein thousands of young men take instruction on religion and gymnastics, 200 Ārya Kumār Sabhās (for boys and girls), 500 colleges and high schools both for boys and girls, 2,000 primary and middle schools, 60 Gurukulas for boy and girls, 300 Sanskrit Pāthśālās and Charitable Dispensaries, 400 Pāthśālās for depressed classes, 10 technical institutions, 500 guest houses and boarding houses, 200 orphanages, homes for women and gośālās, 300 printing presses, newspapers, periodicals, reading rooms and libraries, 1,000 Sannyāsīs, preachers and singers and 2 crore 20 million population of Āryas in the world.

Among the early stalwarts of the Ārya Samaj, besides Mahātma Hansrāj (1864-1938), Svāmī Shraddhānanda (1857-1926), mentioned above, the names of Gurudatta Vidyārthī (1864-90; who witnessed the last scene of Dayānanda's death and was converted from an atheist to a theist), Pandit Lekhrām Ārya Musāfir (1858-97; who was a martyr), Viśveśvarānanda (1850-1925; the V.V.R.I., Hośiārpur, is named after him), Svāmī Ātmānanda (who set up the maximum number of Ārya Samājs between 1883 and 1889), Tulsirām (1867-1915; he had a religious discourse with Bhimsen Śarmā, a favourite disciple of Dayānanda, when Śarmā defected to Sanātan Dharma), Śaṅkarānanda (before he entered Sannyāsa in 1885, he was known as Brahmacāri Rāmananda and even now is a familiar figure seen standing beside Dayānanda in a picture of his), Paṇḍit Āryamuni, Gaṇapati Śarmā (1873-1912), Svāmī Darśanānanda (1861-1913; he opened the largest number of Gurukulas), Lālā Devrāj (1860-1935; founder of the present Kanyā Mahāvidyālaya, Jalandhar) and Pandit Bhojdatta (1857-1916; a follower of Lekhrām Āryamusāfir).

Among those who worked to strengthen the organisational side of the Ārya Samāj were Lālā Mūlrāj, Lālā Sāindās (1841-90; he was the first Secretary of Lāhore Ārya Samāj in 1877 and the first President of the Arya Pratinidhi Sabhā, Punjāb, in 1886), Bhagvan Din (he was elected the first President of the Ārya Pratinidhi Sabhā, U.P., in 1898), Lālā Ṭhākur Datt Dhawan, Munśi Lakṣman Svarūp, Paṇḍit Gaṇapati Śarmā, Bābu Jyotiswarūp, Paṇḍit Gaṅgāprasād, Nārāyaṇa Svāmī (the founder of Ārya Vānaprastha Āśrama, Jwālāpur, Hardwār) and Śaṅkar Datt (President, Arya Samaj, Calcutta).

On February 2, 1883 Maharṣi Dayānanda Sarasvatī got his revised Will registered and created Paropakāriṇi Sabha, Ajmer. Its President was Mahārāṇā Sajjan Singh, Maharana of Mewār; the other important members were Kavirāja Śyāmaladās, Rāi Mūlrāj, Gopālarāo Harideśamukh, Mahārāj Colonel Pratāpsingh of Jodhpur, Mohanlāl Viṣnulālji Pāndya, Sir Nāhar Singh, the ruler of Śāhpura, Rāi Bahadur Sunderlal, Aligarh, Lala Sāindās, Lāhore, Justice Mahādev Govind Rānāde, Śyamji Kṛṣṇa Vermā and Rājā Jaikiśen Dās.

Two Bhajaniks: Basti Rām (who died at the ripe age of 116 in 1958) and Mehtā Amin Cand stand ahead in the Ārya Samājist circles. Both of them had been initiated into the Ārya Samāj by Dayānanda himself.

Indians have settled in different parts of the world. Today they are to be found in Mauritius, South Africa, East Africa, Fiji, Trinidad, Malaya, Singapore, Ceylon, Jamaica, Guiana, Surinam, Burma, New Zealand, Brazil, Britain, America, and others. Ārya Samāj missionaries were sent out to distant lands to propagate Vedic culture. C. Bhārdwāj proceeded to Mauritius; Svāmī Śaṅkarānanda to South Africa and Svāmī Maṅgalānand Puri to South America. They were followed by Mehtā Jaimini, Svāmi Bhavāni Dayāl Sannyāsi, Paṇḍit Ṛṣiram, Satyapāl and many others. The fact that the Hindu religion has been kept alive in these countries, many of them once colonies, where Indians have settled for more than 15 decades is due to the pioneering work done by the Ārya Samāj missionaries.

Āryans. A powerful group of Indo-European-speaking people. There is a controversy about their original home. Svāmī Dayānanda Sarasvatī, the founder of Ārya Samāj, considers that the Āryans came to India from Tibet. There are others who are of the view that the Āryans are the original inhabitants of India and it was from India that they migrated to Iran and other places. There are still others, who regard that the Indo-Āryans came from Egypt and Babylonia. But the majority of Indian and foreign scholars are of the view that the Āryans were fair-skinned nomadic horse and cattle breeders who occupied the plains north of the Caucasus between the Caspian and Black Sea or that they came from the steppes of Russia and Central Asia. About 4,000 B.C. (?) or even earlier they began to migrate either due to over-population or in search of fresh pastures or even due to unfavourable weather. Some went north and then north-west and spread into northern Europe, becoming the ancestors of the Āryo-European peoples, including the Greeks. Another group spread through Asia Minor to Iran and from there through Afghanistan to India. Some Russian scholars regard that the Āryans migrated from the river Volga area to Iran. Some groups like the Kassites and Mitanni appear to have moved westward from Iran and settled in parts of the Middle East.

The Āryans were a people of good physique, with fair complexion and fine features; the skin of those who resided in the plains of India became darkened, while that of the others who dwelt in the cooler climes of Europe assumed a paler hue. Their language was the common source of Sanskrit, Prakrit, Zend, Persian and Armenian in Asia; and of the Greek, Italic, Celtic, Teutonic and Slavonic languages in Europe. In like manner their religion gave root to others, which thrived in the fruitful soil of Asia, but have now disappeared in Europe, although traces still remain there in languages, legends and superstitions. Scholars have also pointed out that several of the gods of the Indo-Āryans were likewise the gods of the Greeks and Romans and of the ancient Persians; thus Dyaus, the 'sky' or 'heavenly father' was the Zeus of Greece, the Jupiter (Dyaus-Pitar) of Rome and the old god Tiu of our Tuesday. Aditi was a goddess closely connected with Dyaus, she being the 'boundless expanse' and 'mother of all gods', while a development of the same called Varuṇa, the 'encompassing sky', corresponded with the Roman Uranus and the Ahur Mazda, or Ormazd, of the Zoroastrian mythology.

The pastoral Āryans were also agriculturists and hunters, who worshipped nature deities. They domesticated the horse, sheep and cow and used implements of iron, copper and bronze. They were ruled by elected chieftains presiding over a council of nobles and elders.

From their homeland in the plains between the Oxus and Jaxartes or between the Caspian and Black Sea, the main branches of the Indo-Āryans race separated. One branch, known as the Mitanni, moved westwards, leaving a remarkable memento of their sojourn in Asia Minor in a rock inscription at Boghaz Koi dated about 1400 B.C. This petroglyph records the conclusion of a treaty between the Mitanni and the Hittites, invoking as witness the Ārya gods Indra, Varuṇa, Mitra and the twins Nāsatya (the Aśvins). The migration of another, larger branch may have already begun earlier in the direction of the Iranian plateau, and here they settled down for centuries before their final dichotomy. They still shared a common religion and spoke a common language which in time developed into Avestic and Vedic.

The close similarity of Avestic and Vedic worship and ritual has frequently been pointed out. In both the *Avesta* and Vedas, the conventional number of deities is the same, namely, 33. Many deities have identical names, e.g. Airyaman (Avestic) and Aryaman (Vedic); Aspina and Aśvin; Gandarewa and Gandharva; Keresani and Kṛśānu (the celestial bowman); Mithra and Mitra; Uṣangha and Uṣas; Vagha and Bhaga; Vata and Vāta; Vayu and Vāyu; Verethragna and Vṛtraghna. The sacred ceremony of *upanayana* is practically identical from the Vedic and Avestic point of view. Other cult words of great significance used by both peoples are: Avestic *haoma*, Vedic *soma*; *zaotar* and *hotṛ*; *āthravan* and *atharvan*; *manthra* and *mantra*; *yazata* and *yajata*; *azuita* and *āhuti*; *hvar* and *svar*.

In the country of their ancestors the Iranian Āryans and the Indian Āryans lauded the same gods, with the same hymns, and worshipped them with identical rites. Their relationship is today well established, and their 'original home' is now believed to have been at least as far west as the wide plain between the Oxus and Jaxartes, the cradle of some of the characteristic features of Indo-Iranian culture and religion.

For reasons not yet fully known, the two peoples, which can anticipatively be called the Persians and Indians, split up irrevocably, and moved each its own way from their common territory. Iranian tradition retains a memory of the common home, Eranvej, but Indian tradition is significantly silent. Certain scholars, notably Lassen, see in the story of the distribution of his property by Manu, son of Vivasvat, an allusion to the splitting up of the Indo-Āryans. According to this legend Nabhānediṣṭha, a son of Manu, was left out by his father in the partitioning of the property. The name itself is etymologically related to Nabhanazdiṣṭa of the Avesta. In the early Vedic hymns all the great gods received the laudatory title of *Asura* (Avestic *Ahura*), but by the time they had settled down to meditate on their grievances the term Asura had assumed an obnoxious and abusive connotation. The Vedic *deva* (gods) were once the Avestic *daéva* (demons). Indra who became paramount amongst the early Indian deities was a demon in the Avestic scriptures; Nāsatya was the Avestic evil spirit Nānghaithya; the Vedic Sarva was the Avestic Saurva; Yama, son of Vivasvat, ruler of the dead, was Yima, son of Vivahant, ruler of paradise.

Another school of thought does not credit any theory of 'spiritual divorce' between the two peoples, but ascribes the reversion of attributes entirely to the native priests of India who gradually displaced from the canon, or disguised where it could not be displaced, all reference to the Iranian homeland, and otherwise effaced any external relationship with Iran.

There are advocates of the theory that the scene of the *Ṛgveda* is laid, not in the Punjāb, but in Afghanistan and Iran. The first republics of India mentioned by Pāṇini include those of Ferghana and the areas occupied by the modern Afrids and Mohmands. Śakadvīpa has 'with pretty accuracy', says Bhandarkar, been identified with Sogdiana, and its main river Ikṣu with the Oxus, separating Sogdiana from Bactria. The Kubha has been identified with the river Kabul, and Krumu with the Kurram, the Gomatī with Gomal. Divodāsa's conflict with the Paṇis is located by Hillebrandt in Arachosia, and the river Sarasvatī where the battle took place, equated not with the Sarasvatī of the Punjāb but with the Haraqaiti, i.e. the Arghanbab of Arachosia.

In fact, the scholars maintain, it is not certain whether any of the seven principal rivers referred to in the *Ṛgveda* were in India at all. The *Ṛgveda* is as much a product of Persia as of India, and some of its hymns such as those of the sixth maṇḍala even seem to have been composed in Iran, while others date back to the Indo-Iranian era, before the Āryan migration to India.

Coming to their respective pantheons, it is found that most of the major Hindu deities, where they have not been taken over from the aborigines, are ultimately Iranian or Middle

Eastern. According to the scholars 'among the Āryans, Varuṇa, Mitra and Aryaman are Indo-Iranian in origin'. Professor Rāycauduri says: 'Epigraphic evidence points to a close connection between western Asia and India about the middle of the second millennium B.C. Sūrya (Śurias), the Maruts (Maruttaṣ) and Dakṣa (Dakaṣ) figure in the records of the Kassites and the Mitanni. Pūṣan and Agni come from central Asia; some features of Brāhmaṇaspati from a Hittite thunder god; Tvaṣṭṛ from Khorasan: Uṣas,' radiant goddess of the dawn, 'was already a dawn goddess before the Āryan dichotomy in Western Asia'.

As the migratory branch of the Āryans moved into India, it defeated and later assimilated the native population, which was probably composed in large part of Draviḍian peoples. Modern research has brought this fact to our notice that the Draviḍians were also not the original inhabitants of India; they also migrated from south-east Iran and Afghanistan to India. It now seems clear that the process of mutual assimilation proceeded more rapidly than was once believed. Scholars have shown that the Draviḍians linguistically influenced the earliest stratum of the *Ṛgveda* and there is evidence that, even during the Vedic period, influential non-Āryans were being admitted into the higher castes. Thus from an early period, in India at least, the term *Ārya* began to lose its original racial connotations in favour of class- and caste-oriented ones.

About the Indus Valley Civilisation, modern scholars are of the view that it is an erroneous presumption that the Āryans destroyed the Indus Valley Civilisation. Some Russian scholars are now of the view that there was a large gap of time between the Āryan migration and destruction of the Indus Valley Civilisation. Moreover, the Āryan migration took place in several waves.

The Āryans were the prototypes of the Vedic kings and nobles *(rājanya)* and knightly warriors *(kṣatra)*, whose distinction from the Indian indigenes was emphasised by Āryan ethnic characteristics, and hence the pleas to the gods to preserve their blond hair and fair skins *(ārya-varṇa)* from contamination through intermarriage with the dark-skinned *(dasyu-varṇa)* indigenes. Even then fusion of the Āryans and some of the indigenes occurred.

The Āryans were distinguished by the patriarchal character of their society, and the worship of male deities, Indra, Agni and Mitra in contradistinction of the mother-goddess concept common to Indian communities. But the fusion of races resulted in a pantheon of gods and goddesses and a complex ritual, devised by increasingly influential priestly families. Modern Hinduism is thus an especially interesting product of Āryan and Draviḍian mutual assimilation. Some scholars are of the view that in the mutual assimilation, it was the Indian rather than the Āryan element that predominated. A.L. Basham is of the opinion that the long-held view of the Āryans as the bearers of culture to the primitive and ignorant natives of India has had thus to be significantly revised. Opinions may vary about the degree of Āryan or Indian element, but there is unanimity about the Āryan contribution not only to many of the languages of India, but also to the Āryo-European languages of the world. So far as India is concerned, Āryan is the name given to the group of languages descended from the one spoken by this group, the modern representatives of which include Fārsi, Hindi, Urdu, Bengāli, Marāṭhi, Gujarāti and others. Pāṇini (*c.* 5th cent. B.C.), the celebrated grammarian, was successful in producing from Indo-Āryan dialects a classical spoken and written language (called Sanskrit, meaning 'orderly or arranged'). It was as basic to Indo-Āryan languages as were its European counterparts, classical Greek and Latin to the languages of Europe.

Āryasaṅgha. The whole body of Āryans, especially Buddhists; it is also the name of a renowned philosopher (founder of the school of Yogācāras).

Āryā-saptaśatī. A Sanskrit collection by Govardhana (fl. 12th cent. A.D.) of 700 stanzas in the Āryā metre, the verses being on various subjects, erotic in character. Govardhana seems to have used Hāla's *Sattasai*, a Prakrit poem, for his model. The stanzas are arranged in an alphabetical order and the scenes depicted lack the variety of Hāla's poem. There is no interconnection between the stanzas. The poet refers to Lakṣmaṇasena in his poem as a master of arts. There are commentaries on it by Gokulacandra, by Ananta, son of Tryambaka, by Gaṅgārāma and one anonymous.

It is no wonder that his famous contemporary Jayadeva (q.v.) pays encomium in his *Gīta-govinda* that Govardhana is incomparable in effective erotic descriptions. The *Āryā-saptaśatī* itself has become a basic text for the *Satsai* in Hindi of Bihārī, a famous Hindi poet.

Āryā-saptaśatī. Sanskrit work by Viśveśvara, composed on the model of Govardhana's work.

Arya Satya. Same as *Ārya Satyāni* (q.v.).

Ārya-satyāni. Also known as *Catuḥsatya*, are the Four Noble Truths of Buddhism. These are: *Duḥkha* (all existence is full of suffering); *Samudaya* (all suffering has a cause); *Nirodha* (suffering may be made to come to an end); and *Ārya Aṣṭāṅga Mārga* (there is a way to end suffering (q.v.). The enlightened one is called the Buddha simply because he understood these truths in their fullness.

Āryāṣṭaśata. Sanskrit work by Āryabhaṭa on astronomy. Its 108 verses in Āryā metre are divided into Gaṇita (33 stanzas on mathematics), Kālakriyā (25 stanzas on measurement of time) and Gola (50 stanzas on the sphere).

Ārya-Siddhānta. A Sanskrit work on astronomy by Āryabhaṭa II, also called *Āryabhaṭa-siddhānta* or *Mahāsiddhānta*. Assigned to *c.* 950, in its numerical notation it differs entirely from Āryabhaṭa I; it consists of 18 chapters.

Ārya Śūra (fl. 3rd or 4th cent. A.D.). Author of *Jātakamālā*, a Sanskrit work containing 34 *Jātaka* stories. In the *Tibetan Tanjur*, five other works, besides the *Jātakamālā*, are ascribed to Ārya Śūra. The Chinese traveller I-tsing mentions the *Jātakamālā*, and frescoes of Ajantā bear out the existence of the text at that time. The stories are in the form of fables, anecdotes and tales in prose interspersed with verse. Nearly all of the tales are extant in the Pāli *Jātaka* book, and 12 of them are also found in the Pāli *Cariyāpiṭaka* (q.v.). The tales describe the life of the Buddha in his former births and also illustrate the *pāramitās*, the various perfections, ascribed to the Buddha-to-be. The *Jātakamālā* was rendered into Chinese in A.D. 434 and Ārya Śūra, therefore, probably lived in the 3rd or 4th century A.D. His prose and verse alike are careful and polished, and, though he is not averse to the use of fairly long compounds, especially in prose, he employs them naturally and is seldom obscure.

Aryaśva. A king of the Solar dynasty.

Aryava. See *Arjava*.

Ārya Vānaprastha Āśrama. A hermitage or retreat for those who decide to get initiated into the third stage of the āśrama: Vānaprastha (see āśrama). Located between the Gaṅgā Canal and Jwālāpur (Hardwār) railway station, it has three campuses, containing in all about 400 cottages of various sizes, keeping in view the requirements of singles (both male and female) and couples. Trees and flower-shrubs are plenty. The cottages are built in such a manner that a lot of open space is available in front of the cottages, giving an idea of glades in a forest. It is quite close to the famous Gurukula Kāṅgri Viśvavidyālaya, Hardwar. Founded in 1928 by Mahātmā Nārāyaṇa Svāmī (q.v.), it has a peaceful place for those engaged in meditation, sādhanā or a life devoted to discipline or study. Both in the morning and evening services, there is a yajña, discourse ect. The residents are expected to rise early in the morning and to attend the Satsaṅgas. There is a library, containing books on Yoga, religion, etc. Ārya Samājist publications are also sold here. Besides the spiritual life, it provides amenities for the physical well-being of the inmates. There are Āyurvedic, Allopathic and Homoeopathic Dispensaries, a post office, a bank, and shops of various types. For breakfast, milk, tea, etc., there is a shop, while two meals are provided by the Āśrama on payment. Those who want to cook their meals can do so. Free accommodation is provided to the students, who study the Vedas in the Gurukula Kāṅgri.

Every year elections are held and there is an Executive Committee to run the Āśrama; for maintenance of accounts, gardeners, etc., there are paid employees. Every Sādhaka or dweller is expected to pay for his/her expenses, though there is a provision for a small number of persons, who do not have the capacity to pay.

Among the prominent persons, who have contributed immensely to the development of the Āśrama, are the names of Mahātmā Nārāyaṇa Svāmī (the founder) and Mahātmā Har Prakāśa. There is a Sanskrit School after the name of Har Prakāśa which provides education in Sanskrit, Yogasūtras, and other scriptures including the Upaniṣads and *Satyārtha Prakāśa*, the work of Svāmī Dayānanda.

Donations from the general public and from the dwellers are ample and the finances are well managed. The cottages are fitted with electricity and one can use electric fans. There is a small charge of Re. 1 to Rs. 2 per day according to the size of the cottage. Those who have their own cottages simply pay Rs. 15 per month. The author of the *Encyclopaedia of the Hindu World* resides at this Āśrama.

Āryāvarta. The abode of the Āryas. In the *Ṛgveda*, the abode of the Āryas has been named the territory of the 'Saptasindhu'. In the 'Nadi-sūkta' of the *Ṛgveda* (10.75), the names of rivers flowing in the Āryavarta have been mentioned at one place; the principal rivers are: Kubhā (Kābul river), Krumu (Kurram), Gomatī (Gomal), Sindhu, Paruṣṇī (Rāvī), Śutudrī (Satluj), Vitastā (Jhelum), Sarasvatī, Yamunā and Gaṅgā. This description can be regarded as indicating the boundaries of the abode of the Vedic Āryans. In the Brāhmaṇa works, the region of Kuru Pāñcāla has been regarded as the centre of the Āryan culture where, due to the celebrations of several Yajñas, this part has been called 'the navel of Prajāpati'. The *Śatapatha-brāhmaṇa* mentions that the language of the Kuru Pāñcāla is the best and most authoritative. In the times of the Upaniṣads, the Āryan civilisation spread to Kāśī and Videha Janapadas. Consequently the territory from the Punjāb to Mithilā was regarded as the sacred place of the Āryas in the Upaniṣads. In the *Vasiṣṭa-dharma-sūtra* (1.8-9), the boundaries of the Āryavarta have been described as extending to the east of Ādarśa (Vinaśana; the place where the river Sarasvatī disappeared), to the west of Kālaka Vana (Prayāga), to the north of Pāriyātra and Vindhya and to the south of the Himālayas. Baudhāyana (*Dharmasūtra* 1.1.27), Patañjali (*Mahābhāṣya* 2.4.10) and Manu (*Manu-smṛti* 2.17) have accepted the version of the *Vasiṣṭa-dharma-sūtra*. According to Manu, in the country of Āryavarta, the region 'Brahmāvarta' lying between the rivers Sarasvatī and Dṛṣadvatī is the most sacred part. Medhātithi in his commentary on the *Manu-smṛti* (2.23) writes cogently: 'That country where a virtuous Kṣatriya king after conquering the Mlecchas establishes the four-caste order just as was done in the case of Āryavarta where the Cāṇḍālas were civilised, is also a suitable place for Yajña, for the earth in itself is never impure; it is defiled by the contact of impious people.' Thus Medhātithi is inclined to accept the conquered Mleccha territory under the domain of Āryavarta. According to Rājaśekhara, the river Narmadā was the boundary between Āryāvarta and Dakṣiṇapatha.

At present Vindhyācala is regarded as the dividing line between the northern and southern India, but in ancient times, the Vindhyācala stood for the mountain range of the Eastern and Western Ghāṭs. This is clear from Vālmīki's *Rāmāyaṇa* (Kiṣ. 7). The name Āryāvarta has been explained by Svāmī Dayānanda Sarasvatī in his *Satyārtha Prakāśa* (Samullāsaḥ 8).

Another name for India — and that commonly used in Sanskrit literature — is Bhārata or Bhāratavarṣa, i.e. the 'Country of King Bharata', a monarch who reigned over extensive territories in ancient times. In the Purāṇas, the Āryāvarta is known by Bhāratavarṣa (Viṣṇu. 2.31; Mark. 57.59, etc.).

Thus the country bounded in the north by the Himālayas, in the south by the Vindhyamekhalā, in the east by the Bay of Bengāl and in the west by the Arabian Sea was called Āryāvarta. Some scholars are, however, of the opinion that Himālaya means the full Himālayan range which is spread from the Pacific Ocean to the Mediterranean Ocean and in the south the whole of West Asia and South-East Asia. In these regions later the Sāmīs and Kirātas came to settle down.

Āryāvarta. A king of the dynasty of Viśvakarmā. He was the son of Ṛṣabha. Ṛṣabha by his wife Jayantī got 20 sons: Bharata, Kuśāvarta, Ilāvarta, Brahmāvarta, Āryāvarta, Malaya, Ketu, Bhadrasena, Indraspṛk, Vidarbha, Kīkaṭa, Kavi, Hari, Antarīkṣa, Prabuddha, Pippalāyana, Āvihotra, Dramiḍa, Camasa and Karabhājana. Of these Bharata who ruled over this land gave it the name Bhārata. Brothers of Bharata ruled over different parts of the land. Dramiḍa's land became known later as Drāviḍa (Dakṣiṇabhārata).

Āryavasu. He represents the unique case of an elder brother atoning for the sins of the younger one. Both were the sons of the sage Raibhya and the younger was known as Paravasu, who murdered his father. On seeing the outrage, the elder brother Āryavasu went to the forest to perform austerities to atone for his younger brother's patricide. He did this twice and on the second occasion, the gods were so pleased with his austerities that they revived his father and banished his younger brother.

Ārya-vidhāna. See *Viśveśvaranātha Reu*.

Aryayhicita (f. fl. 16th cent.). A celebrated Draviḍa Brahmin who lived at Agrahāra; his contemporaries considered him as an emanation of Śiva on account of his devotion for this god, and his great learning. He is said to be the author of 84 books on theology, rhetoric and philosophy; he died at Cillumbrum at the age of 90.

Ārzu Lucknavi, Sayid Anwar Husain (1873-1951). Urdu poet, dramatist and film (dialogue and lyric) writer, who was one of the most important and highly respected literary figures of his time. Besides some plays for the stage, and three collections of poems, mention may be made here of Ārzu's Khālis (pure) Urdu. Ārzu experimented, quite successfully, with using, in his ghazals, a diction based on pure Urdu words free from Persian or Arabic influence. His collection of ghazals in this Khālis Urdu, entitled *Surīlī Bānsrī* first published in 1938 in Urdu as well as Nāgarī script, has gained a permanent place in the history of Urdu poetry. After working in film industry in Bombay, he left for Pakistan where he joined Radio Pakistan.

Ās. Name of goddess Lakṣmī (q.v.).

Āśā. The goddess of hope.

Āśā Ahīr. A noted leader of the Ahīr tribe, who in ancient times gave his name to Asirghar.

Āśā Bhagautī Vrata (Āśā Bhagavatī Vrata). A fast which is to be observed by ladies during the Śrāddha days. It starts on the Aṣṭamī or the eighth day of the dark fortnight of Āśvina and continues for eight days. On all the days the story of Āśā Bhagautī is read or heard after worship in the prescribed manner, which consists of eight pieces of all things: grass, paisa, fruit, *rolī*, *bindī*, etc. Eight earthen lamps are to be lighted. This Vrata is to be observed for eight years, the ninth year being the concluding one. In the ninth year, eight Brahmin ladies, whose husbands are alive, are to be fed and a gift of *suhāga* basket is to be offered to the mother-in-law.

The traditional story connected with this Vrata is that there was a Rājā, who had two daughters: Gaurā and Pārvatī. The Rājā, named Himācala, asked both of them as to who controls their destiny. While Pārvatī said that she was controlled by her own destiny, Gaurā remarked that she was controlled by the destiny of her father. The Rājā was pleased with Gaurā's answer and asked his priest to find a prince as her husband, while enraged at Pārvatī's reply, he ordered a beggar to be found out for her. Accordingly, Pārvatī was married to a beggar (actually Lord Śiva in disguise) and Gaurā to a prince. Śiva took Pārvatī to Kailāsa. Whenever Pārvatī placed her feet on grass, it burnt. On enquiry by Śiva, it was revealed that Pārvatī had not observed the Āśā Bhagautī Vrata at her mother's house. Śiva took Pārvatī to her parents. Her parents were surprised to see Pārvatī in fine dresses and with precious ornaments. All that was due to the grace of Śiva. There Pārvatī observed the Vrata. She was blessed with a son named Gaṇeśa (q.v.). This fast is undertaken by unmarried girls.

Āśā Bhagauti is Āśā Bhagavatī or appears to be Āśāpūrṇā Devī.

Āśā Siṁha (fl. 17th cent.). One of the court-poets of Guru Govind Singh (q.v.); he was a master of Brajabhāṣā and composed verses in praise of the Guru and wrote devotional poetry in the *Śṛṅgāra* style.

Asad-akāraṇāt. That which has no existence does not possess the capacity to create.

One of the proofs for *satkārya-vāda* found in the *Sāṅkhya-kārikā*. Thus the effect must exist previously, potentially in the cause before it is produced.

Āsāda. 'Seat' occurs in the *Atharvaveda* (15.3.8) as a description of part of the settle (Āsandī) of the Vrātya. It seems best to regard it with Whitney as the seat proper; Aufrecht, Zimmer and Roth render it as the 'cushion for the seat', but that is sufficiently described by the word Āstaraṇa.

Āsādana. 'To lay down'; act of putting down the sacrificial food or utensils near the fire.

Āśā-daśamī-vrata. It can begin from any 10th of the bright half of a month; its duration is six months, one year or two years. Pictures of all the 10 directions are to be worshipped in one's courtyard. All the aspirations of a person are fulfilled (Hemā. Vrata. 1.977-81; Vrataratnākara 356-57).

Asad-bhāva. Non-being.

Aṣāḍha. Name of Śiva (Mb. Anu. 17.121).

Aṣāḍha. Name of a Liṅga in Vārāṇasī.

Aṣāḍha. Name of the Malaya mountain.

Āṣāḍha. Name of a month. By fasting in this month, one will have many sons and much wealth (Mb. Anu. 106.26). See *Ambuvāci*.

It is the first month of the rainy season, and consequently of cultivation. Its god is Ṣaṇmukha. The month is so named because the full moon is in the Āṣāḍha *nakṣatra*, in this month. It corresponds to July.

Āṣāḍha. Name of a star. After observing a fast on the day of this star, if curd is given to a Brahmin of noble birth, one can take rebirth in a family having many cows (Mb. Anu. 64.25-26).

Āṣāḍha. A Kṣatriya king. He was the incarnation of a Rākṣasa called Krodhavaśa. Kaśyapa was the son of Marīci, Brahmā's son. Kaśyapa married Krodhavaśā, daughter of Dakṣa. The Rākṣasa group called Krodhavaśas were the children of Krodhavaśā. Many Kṣatriya kings including Aṣāḍha trace their descent from this group of Rākṣasas.

Āṣāḍha Kā Eka Din (A Day in July). Hindi drama (1958) by Mohan Rākeśa (q.v.), which describes the imaginary love of Kālidāsa for Mallikā. Kālidāsa and Mallikā love each other and the latter persuades him to go to Ujjain. While Kālidāsa gets state recognition at Ujjain and is elevated to the status of Governor of Kaśmīr, Mallikā is driven to accept the life of a prostitute so that she could keep the body and soul together. Kālidāsa comes back to his village and in spite of his knowledge on the fate of his beloved, he marries another girl, Priyangumañjarī, and leaves the village without meeting Mallikā. All these seemingly undignified actions on the part of Kālidāsa point to an inner conflict, which makes him act in the manner. There is unsuccessful poet, Viloma, whose main concern is to prevent Mallikā from getting married to Kālidāsa: ultimately Viloma gets an opportunity of possessing Mallikā only after she adopts the new profession. The play drew immediate notice when it was published. It has also been translated into Bengāli, English, Gujarāti and Marāṭhi. With this, Hindi drama steps out of the boundaries of romanticism.

Aṣāḍha Kaiśina. When the Kuntī country conquered the Pāñcāladeśa, there is a reference to him (Kaṭha. Saṁ. 26.9).

Āṣāḍha-kṛtya. For the rites to be performed during the month of Āṣāḍha, see *Kṛtya-ratnākara* 196-218; *Kṛtyatattva* 434-37; *Varṣa-kriyā kaumudī* 283-92; *Smṛti-kaustubha* 137-48; *Nirṇaya-sindhu* 101-109. The religious rites and famous fasts to be observed during the month of Āṣāḍha, with their names, have been given in an alphabetical order. Some smaller rites and fasts are mentioned here. During this month, wooden sandals, umbrella, salt and *āṅvalās* should be given to a Brahmin as gift. This would enable to obtain the favour of Vāmana Bhagavān. This should be done on the very first day of Āṣāḍha or on any other convenient day. On the second of the bright half of Āṣāḍha, if there is Puṣya *nakṣatra*, the chariot festival of Kṛṣṇa, Balarāma and Subhadrā should be held. On the seventh of the bright fortnight, Vaivasvata Sūrya should be worshipped. On the Aṣṭamī or the eighth of the bright half, the idol of Bhagavatī Durgā, the slayer of the demon Mahiṣāsura, should be bathed in water mixed with camphor, sandal, etc. Thereafter the virgins and Brahmins should be fed with nice dishes. An earthen lamp should be lighted. On the 10th, the Varalakṣmī-vrata is very popular in Tamil Nāḍu. On the Ekādaśī (11th) and Dvādaśī (12th) also, fasts and worship are prescribed. The moon of the Āṣāḍha *Pūrṇimā* (Full-Moon night) is considered very sacred. It is for this reason that charity should definitely be given on this day. If on the Pūrṇimā, there is by chance the Uttarāṣāḍha *nakṣatra*, the worship of the 10 Viśvadevas is prescribed. If on the Pūrṇimā, food is given in charity, it enables one to attain unfailing discrimination and intellect. See *Viṣṇudharmottara-purāṇa.*

Aṣāḍha Sāvayasa. Name of a Ṛṣi, who was of the view that the *Yajamāna* (sacrificer) should observe a fast on the day previous to the performance of the Yajña, as he believed that it was an act of impiety to take food before offering *Havis* to the gods (Śa. Brā. 1.1.1.7).

Aṣāḍha Uttara Pārāśarya. Name of an Ācarya (Jai. Upa. Brā. 3.41.1).

Āṣāḍhācārya. Jain scholar, who preached the doctrine of *Avyaka* just as Āśāmitra had propounded the principle of momentary existence and Aulukya alias Rohagupta had championed the three or six categories of Jainism. The *Sthānaṅga-sūtra*, which has mentioned them, has been assigned to the 6th century A.D.

Āṣāḍhaka. A mahout in the Udayana story. In the *Kathāsaritsāgara* (Kathāmukhalambaka, Taraṅga 5), there is a reference to an elephant called Bhadravatī and mahout named Āṣāḍhaka in the palace of the heroine, Vāsavadattā.

Āśādhara (d. 1240). Jaina Sanskrit poet of Mālwā and author of more than 20 works, the *Sāgara-dharmāmṛta* and *Anāgāra-dharmāmṛta* being the most famous. He wandered from place to place due to fear or harassment by the Muslim raiders, and makes mention of five kings of his time: Vindhya-varmā, Subhaṭa-varmā, Arjuna-varmā, Devapālā and Jaitugideva. He was the son of Sallakṣaṇa and went to the court of Vindhyavarman alias Vijayavarman at Dhāra. Vindhyavarman recovered Dhāra in about A.D. 1192. Āśādhara taught Madana, who had come from Gauḍa. He became the royal preceptor *(rājaguru)* of Arjunavarman (*c.* 1211-15), Pāramāra of Gujarāt, and was the author of the little known drama *Pārijāta Mañjarī* or *Vijayaśrī*. The drama has been edited by Hultzsch. The poet was reputed as 'Kali-Kālidāsa' due to his poetic attainments.

Asādhāraṇa. Special; uncommon; strange; extraordinary; too restricted.

That which is free from the three faults of a definition, viz. *ati-vyāpti* (over-applicability); *a-vyāpti* (partial inapplicability); and *asambhava* (total inapplicability).

A type of fallacious reasoning in which the reason is fallacious due to its being present only in the subject and not present in any example; e.g. 'Sound is eternal because it is sound.' See *Savyabhicāra*.

Asādhāraṇa-dharma. Specific feature.

Asādhāraṇa-kāraṇa. Special cause, specific cause.

Asadhi. A festival observed by the Birjia tribe of Bihār. A family level festival, the head of the family performs the ritual in the house. Sacrifices of fowls and goats are made to the ancestors and family deities for the welfare of the family members and for good harvest. On the festival day, all the family members eat delicious food and drink rice-beer to their heart's satisfaction. Friends and relatives are also entertained.

Āṣāḍhī Ekādaśī. The 11th of the bright half of the month of Āṣāḍha, and is dedicated to Viṣṇu. It falls in July. It refers to the summer solstice, and on this day commences the night of god Viṣṇu, during which he reposes for four months on the serpent Śeṣa.

Āṣāḍhī Sauśromateya. He died because he had accepted a defective system of placing bricks in the Yajña-kuṇḍa (Śa. Brā. 6.2.1.37).

Āṣāḍhī Tīrtha. Name of a sacred place on the Narmadā (Matsya. 194.30).

Asādhvī. One who is not *sādhvī* or chaste; this is referred to a lady.

Asādhya. That which cannot be accomplished through actions.

Āśāditya-vrata. It begins from any Sunday in the month of Āśvina, its duration being 12 months. The god Sūrya is to be worshipped with 12 different names (Hemā. Vrata. 2.533-37). By observing this fast, Sāmba was cured of leprosy.

Asadṛśa Jātaka. 181st story of the Pāli *Jātaka*, which was related by the Buddha to say that in a previous life also he had renounced his kingdom.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as the son of his chief queen. He was called Asadṛśa Kumāra. Later Brahmadatta had another son, named Brahmadatta Kumāra. At the age of 16, Asadṛśa Kumāra was sent to Takṣaśilā for his education. There he studied all the sciences but was specially proficient in archery. When he returned home, he said that he did not want to succeed his father and consequently his younger brother was crowned king. The servants of the new king poisoned his mind against the elder brother and as such the elder brother left the kingdom and started serving another king. There he performed several marvellous feats of archery. Meanwhile, taking advantage of the absence of Asadṛśa Kumāra from Vārāṇasī, seven neighbouring kings attacked Vārāṇasī. In that hour of crisis, the king of Vārāṇasī sent for his elder brother. The elder brother answered the call and returned home. He shot an arrow at the kings. This arrow fell on the gold plate from which the kings were dining. The arrow apparently carried a message that if the kings wanted to save their lives, they should run away at once. On learning that Asadṛśa Kumāra had come back, the kings fled for their kingdoms. Thereafter to reassure his younger brother that he was not interested in becoming the king, he renounced the world and became an ascetic.

Asadrūpa. Existing in a place in a negative relation; imperceptible to the senses.

Āsaf Ali (1888-1953). Prominent nationalist Muslim, who actively participated in India's struggle for freedom and courted arrest several times. He studied in Lincoln's Inn, called to the Bar in 1912 and returned to India in 1914. He started legal career. He was a member of the Congress Working Committee for several years, member, Central Legislative Assembly, 1935-47; Executive Council, Government of India, 1946-47; first Indian Ambassador to the USA, 1947-48; and Governor of Orissā. His wife, Aruṇā Āsaf Ali (q.v.), is a prominent political leader.

Asaga (fl. *c.* 853). Jaina Sanskrit poet and author of the *Vardhamāna-carita* (also called *Mahāvīra-carita* or *Sammitra-carita*), an epic in 18 cantos dealing with the life of Mahāvīra. According to the Praśasti occurring at the end of a MS of this work, Asaga composed eight works, including the present one, at Dharalā in Coladeśa in *c.* 853. In Kannaḍa, he authored *Karnāṭaka Kumārasambhava*, which is not available, but several of its verses have been quoted by others. His parents Peṭumati and Vaireti were devout Jainas and Nāganandyācārya was his teacher.

Āśāgaja. One of the four (or eight) mythical elephants supporting the world.

Asahāya (fl. between 600 and 700). Sanskrit commentator on the *Nārada-smṛti* (q.v.); from quotations elsewhere, it would appear that he commented on the works of Gautama and Manu. The commentator has been quoted by Medhātithi.

Asahiṣṇu-bheda-vādin. The followers of Sāṅkhya. They are called *asahiṣṇu-bhedavādin* because they refuse to recognise the distinct existence of cause and effect.

Asait Thakorā (fl. 14th cent.). Gujarāti poet, who is looked upon as the founder of Bhavai, the Gujarāti folk drama. Asait belonged to north Gujarāt where even now the tradition of Bhavai is continued by the Targala community. The Targalas are traditional Bhavai players who trace their origin to Asait. Being a creative writer, Asait authored a great number of plays and thus evolved an indigenous folk drama for Gujarāt.

Āsakarana (fl. 1704). Jaina poet, whose *Nemicandrikā* delineates beautifully the characters of Neminātha, the 22nd Jaina Tīrthaṅkara and Rājul.

Asakṛt. Son of Bhṛgu and Pulomā.

Āsakta-premī. A lover. A man is said to be sufficiently in love with a woman when his love is disinterested; when he has the same object in view as his beloved; when he is quite free of any suspicion on her account and when he is indifferent to money with regard to her (*Kāmasūtra* 6.2.73).

Aśakti. Injury, weakness, deficiency. These are 28 in number, according to the *Sāṅkhyakārikā*, and include 11 injuries of the senses and 17 injuries of *Buddhi* (through inversion of complacencies and perfection). The discussion here is of incapacities arising at higher levels permeating the lower ones. See *Andhatāmiśra*.

Āśāliṅga. Name of a sacred place on the Śrīparvata (Liṅg. 1.92.148).

Asama. Name of the Buddha.

Asamabāṇa. 'Having an odd number of arrows'; epithet of Kāmadeva (Cupid), who has five arrows.

Āsamāī-Pūjā. The worship of Āsamāī is prescribed on any Sunday falling within the months of Vaisākha, Āṣāḍha and Māgha, corresponding to April, July and January-February. The fast is generally observed by mothers. After making a worship-chart, four cowries are placed on it and worshipped. Near it the image of Āsamāī is installed on a wooden board. After the fast, the cowries are preserved.

The story connected with this fast is related to a goddess. There was a prince who used to break the clay water-pots of ladies when they went to wells for fetching water. He was the only son of the Rājā and was greatly loved by him. When the ladies complained against the prince to the Rājā, the Rājā ordered that they may have pitchers of brass and copper so that they are not broken by the prince. But the prince found out a device to break them too. On a further complaint, the Rājā exiled the prince. The prince left for the forest. While the prince was on his horse, his whip dropped down. The prince got down to lift it but there were four old ladies who thought that the prince had got down to pay salutations to them. On enquiry, it was revealed that the prince showed respect only to the fourth old lady (Āsamāī), who was actually a goddess. Āsamāī was pleased at this and she gave four cowries to the prince with blessings, that so long as these remained with him, no one would be able to defeat him in war or in the game of dice.

After wandering from country to country, the prince reached the domain of a Rājā. The prince at first defeated the washerman of the Rājā in the game of dice. Soon he defeated others. His fame soon reached the ears of the Rājā. The Rājā, though proficient in the game of dice, was defeated by the prince as he possessed the four cowries given by Āsamāī. The Rājā lost his kingdom but on the advice of his old minister, he married his daughter to the prince. The princess was of a noble and religious nature; she used to make dolls of her mother-in-law and her husband's sister and worship them. Noticing her sincerity, the prince took her to his father's domain. His parents were very much pleased to see their son and the bride. The bride got the blessings of her mother-in-law. Soon a son was born to the princess. The parents of the prince had gone blind on their son's exile, but with the blessing of Āsamāī they got back their eyesight. This fast is thus instrumental in getting progeny and all-round prosperity.

Asamaliṣṭa. 'Not joined or united'; an epithet of Śiva.

Asamalocana. 'Having an odd number of eyes'; epithet of Śiva, who has three eyes.

Asamāna-jātīya-dravya-paryāya. See *Paryāya*.

Asamañjas (Asamañja). A king of the Solar dynasty of Ayodhyā, who was the son of King Sagara (q.v.) by his wife Keśinī (Bhāg. 9.8.15; Ha. Vaṁ. 1.15; Viṣṇu. 4.4.3; Brahma. 8.73; Vāyu. 88.159; Nārada 8.68; Rām. Bā. 38). According to the *Mahābhārata* (Vana. 106.10), he was the son of Śaivyā, while according to the *Matsya-purāṇa* (13.94) and *Padma-purāṇa* (Sṛ. 8), he was the son of Bhānumatī. Asamañjas was a Yogī in a previous birth, but was led astray owing to bad company. He was a very cruel man in his youth, always tormenting people. He used to throw little children into the river Sarayū and stand on the banks of the river enjoying the sight of the children dying drowning. People hated him. When people made complaints to his father against him, he was abandoned and driven out of his palace. He went to the forest, but before he left the palace, he, by his yogic power, brought back to life all the drowned children. People were surprised to see all that and the king felt repentance (Bhāg. 9.8.14-19; Mb. Vana. 107; Brahma. 78.40-43). Later, he succeeded his father as king and was afterwards famous for valour under the name of Pañcajana (Bhāg. 9.8.15-19; Ha. Vaṁ. 1.15.5-7; Mb. Vana. 107. 38-46; Brahmāṇḍ. 3.51.38-69; Viṣṇu. 4.4.5-10). There is a reference to him in the *Rāmāyaṇa* (Bā. 36). He had a son named Aṁśumān (q.v.; Aṁśumat; Ha. Vaṁ. 1.15; Brahma. 8.73).

According to the *Brahmāṇḍa-purāṇa* (2.3.51-54ff), Asamañjas was a Vaiśya in his former birth. In this birth the Vaiśya once saw a treasure in the forest and wanted to possess it. But a ghost *(piśāca)* who protected it put one condition, according to which the Vaiśya should offer him beef, whereupon the ghost would allow him to take away the wealth. The Vaiśya agreed and got the treasure. But having obtained the wealth, the Vaiśya did not offer to the ghost the beef. The Vaiśya was hence born as Asamañjas. The ghost did not forget the wrong done to him and, with a view to taking revenge, entered the body of this prince in the form of air. As a result, the prince developed cruelty of nature. When people complained against him to the king, the latter abandoned him.

Āsamañjas. Name of Aṁśumān, the son of Asamañjas.

Asamarthuni Jīvayātrā (The Life of an Incompetent Man). Telugu novel (1947) by Gopīcand (1910-62). It reveals the social life of the present generation. The novelist seems to come to the conclusion that for the gap in social and individual ethics, the individual should strike a balance between the two extremes: the individual should neither be too good nor too bad. This novel is indeed a classic in modern Telugu literature.

Āsamātā kī Pūjā (Worship of Āsamātā). The Āsamātā Vrata may be observed on any auspicious day from the Pratipadā (1st day) of the bright fortnight of the month of Phālguna (February-March) to the Aṣṭamī (8th day). On the day of fast, a *loṭā* (pot) of water marked with a *Svāstika* should be placed on a board. It should be worshipped by grains of rice. Keeping seven grains of wheat in one hand, the story of Āsamātā should be heard.

The traditional story connected with this worship is that there was one Āsaliyā Bāvaliyā, who was very fond of playing the game of dice. He used to feed Brahmins whether he won or lost the game. At the taunting of his brother's wife that it was not proper on his part to do so, he left home. He wandered from place to place and ultimately reached a city where, after muttering the name of Āsamātā, he settled down. It was announced that there was a man in the city who challenged anyone to a game of dice. When the Rājā of that city heard the news of it, he invited Āsaliyā Bāvaliyā for a game. The Rājā was defeated and he lost his kingdom to Bāvaliyā. Thus Bāvaliyā became the Rājā of the city and began to rule.

At Bāvaliyā's original home, there was nothing left on which his family members could feed. They left their home and went in search of Bāvaliyā. When they reached the city, they were informed that the city was ruled by one who had defeated the Rājā in the game of dice. When the mother of Bāvaliyā saw him, she remarked that there was also her son who was expert in the game of dice. Only God knew where he was at present. She had turned him out of the house. When Bāvaliyā heard it he said that he himself was that very son. At this the mother was very much pleased and all of them decided to observe the Āsamātā Vrata. Bāvaliyā, united with his family members, began to rule in a graceful manner. Then there should be a prayer to Āsmātā that as she had favoured Bāvaliyā, she should favour everyone.

Asamāti Rāthaprauṣṭha. A king of the family of Ikṣvāku, who had a quarrel with two learned priests named Gaupāyana brothers (Jai. Brā. 3.167; Pañca. Bra. 13.12.5; Ṛg. 10.57.1; 10.60.7). Later on, two demons named Kirāta and Ākuli persuaded the king to desert the priests and finally got the brothers killed. But the relatives of the Gaupāyanas brought them back to life by reciting a hymn (Ṛg. 10.57-60; Bṛihadde. 7.91.96).

Asamaujas. A king of the Lunar dynasty connected with the Yadu family. According to the *Vāyu-purāṇa*, he was the son of Kambalabarhiṣa.

Asamavāyi-karaṇa. Non-inherent cause. One of the three types of causes. See *Kāraṇa*.

It is that cause which produces its characteristics in the effect through the medium of the material cause *(upādāna)*, e.g. clay is not the cause of the pot, but the colour of the clay is the cause of the colour of the pot.

It is never the inherent cause, but that which inheres in the inherent cause.

Asambhava. Total inapplicability. The third fault of a definition that stultifies the latter. It is the absence of definition anywhere in the thing defined. See *Asādhāraṇa*.

Asambhāvanā. Doubt. Doubt is of two types: doubt about the source of knowledge *(pramāṇa)* which is removed by hearing *(śravaṇa)*; and doubt about the object of knowledge *(prameya)* which is removed by reflection *(manana)*.

Asambhāvanā-śaṅkā. Doubt which questions whether what the scripture tells one is possible or not. It is removed by repeated contemplation *(nidi-dhyāsana)*.

Asambhavepsu. One who desired *(īpsu)* that his wife should not have sexual intercourse *(a-sambhava)* with others.

Asaṁhata. The detachment of an army into small units so as to enable each one to act for itself in a detached order. This method of stationing an army was one of the four principal means of military manoeuvres while the others were in the position of a staff *(daṇḍa)*, a snake *(bhoga)*, and a circle *(maṇḍala)*.

Asamprajñāta. A stage in *Samādhi*. Contemplation, in which reason is lost sight of; a complete restraint of the action of thought; the last stage of mental abstraction; in which even the reflection of his individual existence is lost sight of, and he is mentally one with the Supreme Being.

The name *Asamprajñāta* was too well known in the Yoga tradition that Patañjali referred to it by using the word *Anya* (other than *Samprajñāta*). The name *Asamprajñāta* is, however, used in the Vyāsabhāṣya. Since this Samādhi is acquired after transcending the *Samprajñāta* Samādhi, it is rightly called *Asamprajñāta* (i.e. beyond *Samprajñāta*). Without acquiring *Samprajñāta* concentration, none can attain to the *Asamprajñāta* concentration.

According to commentators, the *Yogasūtra* (1.18) shows both the means and essential character of this concentration. *Virāma-pratyaya* (the cause of the cessation of all *Vṛttis*) which is explained to mean supreme dispassion (*Paravairāgya*) is said to be the means of this concentration. *Saṁskāra-śeṣa* (in which the latent impressions only remain) shows that in this state the *Citta* becomes absolutely devoid of *Vṛttis*. In this state *Citta* does not lose its form completely, for latent impressions still exist in it. (When these impressions will also be annihilated, then the *Citta* gets dissolved). Since there is no *Vṛtti*, there is no object *(Viṣaya)*. It follows that in this state the *Citta* abides in the Seer (*Dṛṣṭṛ*, i.e. the Puruṣa principle).

Latent impressions arising from the *Asamprajñāta* concentration get destroyed with the dissolution of the *Citta*. That is why this concentration is said to be the invariable means to *Kaivalya* (isolation). When a Yogī becomes perfect or established in this concentration, he is called *Jīvanamukta* (liberated though living). See *Aṣṭāṅga Yoga; Samādhi*.

Asampramoṣa. Not letting go, non-forgetfulness. *Smṛti* (memory) is a definition of the *Vṛtti* of the *Citta*.

Asamprekṣya-kāritva. See *Devasarma*.

Asaṁsakti. Fifth of the seven prefaces for obtaining True Knowledge. The State of *Nirvikalpa-Samādhi* which one achieves through a thorough practice of *Savikalpa-Samādhi* is also called Āsaṁsakti. This is also called *Suṣupti-bhūmikā* because in this state one obtains, like the *Suṣupti* (deep sleep), a non-differentiation with the Brahman and forgets all about the phenomenal world. See *Sapta-jñāna-bhūmikā*.

Asaṁskṛta. Non-originated; non-constructed; eternal.

Asaṁskṛta-dharma. Non-originated *dharma*. In Buddhism, that which is eternal, permanent, unchanging and pure. It does not originate from a cause nor is it destroyed.

It is of three types according to the *Sarvāsti-vādins: pratisaṅkhyā-nirodha, apratisaṅkhya-nirodha* and *ākāśa*.

Asaṁvṛta. Name of a hell.

Asaṁyata. 'Unrestrained'; name of Viṣṇu.

Āśān, Kumāran. See *Kumāran Āśān*.

Āsana. An architectural expression, implying a seat, a throne, a bed-stead, a moulding, a ground-plan, a type of structure and in sculpture a type of sitting. In the *Mānasāra* it is indicated as a building of three storeys.

It is also the name for the small mat upon which one sits during meditation.

Āsana. One of the 16 forms of worship. In the *Kālikā-purāṇa* (67), there is an elaborate description of the *āsanas* or mats. The *āsanas* are of several types, e.g. *Pauṣpa* (made of flowers); *Dāruja* (made of wood), *Vāstra* (made of cloth), *Cārmaṇa* (made of leather) and *Kauśa* (made of kuśa grass).

Āsana. 'Position of posture'. The term usually refers to any yogic posture assumed as a means of attaining 'one-pointed' meditation. It is essential that the extremities of the limbs be pressed together to ensure an uninterrupted flow of the life-circle, so that the radiations of the yogī's 'nerve-centres in toes and fingers are concentrated in a kind of closed circuit and their forces are not wastingly diffused'. 'Āsana' is the third 'limb' *(aṅga)* of the 'eight-limbed' Yoga of Patañjali, referring to the appropriate and comfortable bodily postures requisite for the practice of Yoga. Patañjali's *Yogasūtra* (2.29, 2.46) prescribes only that posture which should be steadily comfortable *(sthira-sukhamāsanam)*, suggesting, in other words, that the purpose of this practice is simply to discover a posture for the body that enables the Yogī to meditate for long periods of time free from bodily distractions. Slowly the number of āsanas reached the number 84. Out of these, the two: *siddhāsana* and *kamalāsana* or *padmāsana* (*Ekam Siddhāsanam Nāma Dvitīyam Kamalāsanam*) can be profitably employed by anyone. Thus the first posture is *siddhāsana*, 'perfect posture', with the left heel placed near the anus, the right heel just above in the region of the genitals, the chin on the chest, and an overall erect sitting position; this āsana 'purifies the 72,000 arteries and veins of the body and directs the mind to liberation'. The second common posture is *padmāsana*, 'lotus posture', in which the yogī's two feet are placed on the two (opposite) thighs, the chin lightly touches the chest, the eyes are partly closed, and the hands and arms rest comfortably on the knees, but one variation has the arms crossed behind one's back with the hands holding the big toes.

According to *Tantrasāra*, the āsanas are five in this order: *padmāsana, svastikāsana, bhadrāsana, vajrāsana* and *vīrāsana*. Out of these, the *padmāsana* has already been described; in *svastikāsana* 'the bent cross posture', there is sitting with legs crossed as in *padmāsana*, and with arms crossed over the breast; in *bhadrāsana* 'splendid posture', both the knees are drawn together and forward, ankles near the yoni-place, feet turned under and backward, while the two big toes protruding at the rear are held with the hands. The chin is firmly placed on the chest and the eyes are focused on the tip of the nose. This āsana brings material wealth. In the *vajrāsana*, 'thunderbolt posture', any posture when it is made very rigid, e.g. the *vajra-siṁhāsana*. Among tantrics it is used for any 'erect organ' posture. In the *vīrāsana* 'hero posture', the legs are crossed, with the left foot under the right thigh and the right foot over the left thigh, or vice versa. As such it is a variant of the padmāsana. Sometimes each foot is placed below the opposite thigh. In both vīrāsana and padmāsana, the knees may be slightly raised, but in such cases they are supported by a narrow band called *yoga-paṭṭa* (binding-cloth).

Out of these 84 āsanas, only 33 give good results. In other traditions of Yoga (for example of Haṭha Yoga), emphasis is placed on more complicated and painful postures in the belief that unusual postures may be conducive to physical health. Some āsanas have passed into the dance; others have been taken over from the stances of warriors in battle. The positions of the various limbs of the body are collectively known as *āsana-mūrti*, i.e. the entire form, the sum of its symbolic parts. The *siṁhāsana* (lion-throne) is associated with royal power. Particular poses are depicted in representations of the Vedic and Paurāṇic divinities, and of the Buddhist *bodhisattvas* and of the Buddha himself.

Hindu manuals describe many astonishing *siddhis* or supernatural powers that come to those who perform the āsanas. It is believed that certain thoughts develop best and certain potencies are best attracted when the body is placed in a given esoteric position, with the practitioner facing in a given direction. In order to obtain the fullest effect, the āsanas should be part of a *paramudrā*, and must therefore be accompanied by *mudrās* (hand positions), *bandhas* (internal contractions), *prāṅāyāma* (breath control), *trāṭaka* (visual concentration), and the utterance of *mantras*. The āsanas can prove extremely dangerous without proper guidance.

Certain āsaṅas get their names from their resemblance to some object, plant, animal or bird. Such āsanas include: *siṁha* (lion), *vṛṣa* (bull), *uṣṭra* (camel), *markaṭa* (monkey), *kūrma* (tortoise), *maṇḍūka* (frog), *sarpa* (serpent), *makara* (sea-monster), *matsya* (fish), *mayūra* (peacock), *kukkuṭa* (cock), *haṁsa* (swan), *baka* (crane), *śalabha* (locust), *vṛścika* (scorpion), *vṛkṣa* (tree), *padma* (lotus), *sūrya* (sun), *cakra* (wheel), *vajra* (thunderbolt), *dhanur* (bow) and *hala* (plough). Others are named descriptively, e.g. *hasta-pādāṅguṣṭha āsana* (hand-toe posture), *jānu-sparśa āsana* (knee-touching posture), *dvipāda-śiras āsana* (two-feet to the head posture).

As indicated above, only 33 āsanas give good results; six have already been described and the remaining 27 are given in an alphabetical order. It may be pointed out that these āsanas are suggested by yogīs for the removal of certain diseases and ailments. In modern times yogic āsanas have become quite popular in India (are shown on TV) as also abroad. For details of other āsanas as also for the ones mentioned here, a good book with photographs is suggested, but above all, proper guidance is necessary.

(7) *Ālīḍhāsana*, 'cling posture', named after the stance assumed when drawing a bow, since the arrow clings to what it strikes. A standing āsana is one in which the right leg is straight and the left leg off the ground and slightly bent. When the left leg is straight and the right leg bent it is called *pratyālīḍha*. A variation of the first is the *nāṭyāsana*, a dance pose very much like that of the Dancing Śiva.

(8) *Bhujaṅgāsana*, 'curved posture', in which one lies on the stomach with palms placed on the ground near the shoulders; the head and shoulders are raised as far as possible, arching the back inwards.

(9) *Bhūmi-sparśāsana*, 'earth-touching posture', done while in the padmāsana pose, right hand hanging down over right knees, palm inward, tips of fingers touching the ground. It was first used by the Buddha at Bodh Gayā when, while being assailed by the tempter Māra and his daughters, he called on Mother Earth as witness. Seated images of the Buddha generally show him with his right hand in this position, the other resting on his lap.

(10) *Daṇḍa-mukhāsana*, 'rod-mouth posture', one of the several postures assumed in tantrik cults to facilitate the direct absorption of the *bindu* into the mouth. It includes varieties of the head-stand, or a forward bending position whereby this absorption may be achieved. The *halāsana* (given below) is also used for the same purpose.

(11) *Dhanurāsana*, 'bow posture', here one lies on the belly, raises the head and feet to form a 'bow'. More experienced practitioners are able to hold the ankles with their hands while the back is thus arched.

(12) *Dharma-cakrāsana*, 'law-wheel posture', the āsana relating to the Wheel of the Law, also called the *dharma-cakra-pravartana-mudrā*, i.e. the law-wheel-turning-gesture, in which the right hand is held in the chin-mudrā, i.e. it is held up close to the breast, palm out towards spectators, thumb and forefinger touching, other fingers slightly bent. Frequently the right hand rests on the left, which is placed just beneath it in the same mudrā but with the palm up, and with tips of the two middle fingers touching. In the position the left hand signifies *jñāna* (attainment of wisdom) and the right *vyākhyāna* ('exposition' of teaching). This mudrā was used by the Buddha when he preached his first sermon at Sārnāth. The figure is either standing or seated cross-legged.

(13) *Dhyāna-mudrā*, 'contemplation posture', also called *smādhi-mudrā* (trance-

pose) or *yoga hasta* (yoga-hand). While in the cross-legged meditative pose as in padmāsana, both hands with palms up lie on one another in the lap.

(14) *Ekapadāsana*, 'one-foot posture', the name of various *sthāna* (stands) or stances of the upright human figure where one foot is placed on the ground and the other raised. The term is used in contradistinction to the ordinary *sama-pada* (equal-footed) sthānas, i.e. with both feet on the ground. The ekapadāsana generally signifies penance, and helps to concentrate occult power. A curse pronounced while one is in this stance is said to be doubly effective. The final pose of the Dancing Śiva is an example of ekapadāsana.

(15) *Halāsana*, 'plough posture', here one lies on the back, hands flat alongside body, palms on floor; then the legs are raised and carried over till the toes touch the floor. A variant of this enables a practitioner to 'eat his own fruit', as in *daṇḍa-mukhāsana* (above).

(16) *Kāyotsarga*, 'body-liberation posture', a Jaina meditative pose. Here the person stands upright with feet firmly planted on the ground, arms hanging down but not touching the body, 'mind free from sexual thoughts and liṅga pendulant'. The colossal rock-cut image of the Jaina saint Gomaṭeśvara in Mysore is a good example.

(17) *Lalitāsana*, 'agreeable posture'. This can be performed only on a pedestal or bench. One leg is bent flat as in siddhāsana and the other hangs down. It is as if one sat on a chair with one leg tucked upon the lap or under one. It is usually adopted by goddesses when sitting with their consorts. When both legs are lowered as in the ordinary sitting position on a chair, it is called *pīṭhāsana* (pīṭha, 'stool'), or *pralamba-pāda*, 'hanging-legs'.

(18) *Mahārāja-līlāsana (mahārāja-līlā)*, 'royal-ease posture', also called *rāja-līlāsana*. Here both the legs are on the pedestal, one leg bent flat as in siddhāsana, the other bent and raised with the knee near the chin. Usually one arm rests on the raised knee.

(19) *Mayūrāsana (mayūra)*, 'peacock posture', the legs are crossed as in padmāsana, the body is made to lean forward so that the weight rests on the flat of the palms placed on the floor; the body is then raised and balanced on the hands.

(20) *Muktāsana*, 'liberated posture', both ankles are placed against the yoni-place, soles of the feet flat up against each other, with knees outspread.

(21) *Niścalāsana*, 'immoveable posture', an āsana taken from the bowman. Left knee straight, right foot back, with the knee bent.

(22) *Paryaṅkāsana*, 'squatting posture', from the standing position the knees are bent and the body lowered to a squatting position, either plain or cross-legged. The 'seat' should not touch the ground.

(23) *Śālabhañjakāsana*, 'tree-breaking posture'. This is the classic pose of the dryads or tree goddesses of ancient Hindu sculpture. Body upright, weight resting firmly on one foot; the ball of the other foot on the ground with the heel raised and the knee bent. The raised foot may be adjacent to, in front of, or behind the other foot. It is so called from the belief that a beautiful woman can make a tree blossom by giving it a kick.

(24) *Sarvāṅgāsana*, 'all-limbs posture'; one lies on the back, raises the legs to a vertical position so that the body rests on the shoulders; the back is supported by the hands with the elbows on the ground taking the weight.

(25) *Śavāsana*, 'corpse posture', where any natural 'corpse-like' position may be assumed, such as lying on the back in a completely relaxed way.

(26) *Śayanāsana*, 'recumbent posture', a sculpture pose showing the figure lying, generally on its side, with many variants. In Hindu sculpture it is used for Viṣṇu, and in Buddhist sculpture to depict the *Mahāparinirvāṇa* or Great Decease of Buddha, always lying on his side.

(27) *Ṣaṇ-mukhāsana*, 'six-faced posture',

also called the *ṣaṇ-mukha mudrā*. With the body in the siddhāsana, the nine orifices of the body are closed.

(28) *Simhāsana*, 'lion posture'. One kneels, with heels against the yoni-place, hands on knees. One must then protrude the tongue extended, stare at the tip of the nose, tense the arms and neck, keeping the whole body taut, giving the general appearance of a fierce lion.

(29) *Śirṣāsana*, 'head posture', in which one stands on the head. There are many variations of this āsana which is believed to 'increase health, beauty, swiftness and energy'.

(30) *Sukhāsana*, 'easy posture', any comfortable posture, whether standing, lying down, sitting, standing on the head, if one feels like it and it is easy.

(31) *Ugrāsana*, 'mighty posture'; one sits with straightened legs flat out and a little apart, bends down till the forehead touches the knees. The hands may be interlocked behind the head, or they may hold the toes.

(32) *Vaiśākhāsana*, 'branched posture', one of the stances of the bowman. One stands on tip-toe, feet apart, thighs flexed. The arms are raised, assuming a variety of positions, or they may be folded in front.

(33) *Vṛkṣāsana*, 'tree posture'; one stands on one leg, with the sole of the other foot placed high up on the thigh of the straight leg.

Among the Buddhists, there are also current several types of *āsanas*, the chief ones being *Paryaṅka*, *Vajraparyaṅka*, *Lalita*, *Bhadra*, *Ālīḍha*, *Pratyālīḍha* or *Nātya* and a variety of *Ardhaparyaṅka*. The *Vajraparyaṅka* implies deep contemplation and introspection, the *Ardhaparyaṅka* indicates tranquillity, the Ālīḍha valour, the *Pratyālīḍha* ruin and strong aversion and the dancing in the *Ardhaparyaṅka* connotes anger and terror.

Among the Jainas five types of these *āsanas* were specified, namely the *Paryaṅka*, *Ardhaparyaṅkya*, *Vaira*, *Khaḍga* and *Vīra*. They were also known as the *Mokṣāsanas* as they were the postures assumed by a Jina when he had or was on the way to attaining salvation *(mokṣa)*. These were the *āsanas* generally adopted by the Jaina sages. The *Paryaṅka Āsana*, also known as the *padmāsana* or the *samparyaṅkāsana*, was a mode in which the Jaina sage or devotee squats on a seat with his legs folded, the right leg on the left thigh and the left leg on the right thigh, while the eyes are fixed on the tip of his nose, and the position of the arms varies. In spite of a religious directive that the images of Mahāvīra, Ṛṣabhanātha and Neminātha should be constructed in this posture, existing icons of these prominent Tīrthaṅkaras do not always conform to this injunction. In the *Ardhaparyaṅka* the person sits as though partly on his hams, one leg hanging angularly while the other is folded. This *āsana* is also known as the *Paryaṅkāsana-māna*, in which an anchorite is believed to diminish the weight of his limbs by one-third. This posture is not common in Jaina imagery. This position can be seen in the image of Cakreśvarī and Nirvāṇidevī. In the *Khaḍgāsana*, the sage stands with his feet about two inches from each other, his hands let loose by the sides but not touching the body. Almost all the images of the Jaina Tīrthaṅkaras are in this position.

Āsana. Any peculiar mode of sexual enjoyment; 84 such *āsanas* are usually mentioned. According to the science of erotics, these *āsanas* or postures contribute immensely to the enjoyment of sexual union. Their names and forms differ widely from the Yogic āsanas.

The sexual union or the act of procreation has been accorded a sanctity in the Hindu religion, for without procreation God's drama of creation would meet its end. The sexual congress is the vital principle of creation not only in human beings and animals, but also in the plant world. The sexual act itself has been transformed into a sacred art and the various Hindu temples at Konārk, Khajurāho, etc., lavishly depict the various postures of sexual congress. People who see lust and wickedness in all of creation's manifestation believe in the innate corruption of human nature due, according to Jadaeo-Christian doctrine, to the sin committed by Adam and Eve in Paradise and transmitted by them to all of their descendants by way of natural generation, that is, to all human beings. But that concept of sin does not exist nor has it ever existed in Hinduism nor in any of its ramifications. As regards different modes of sexual congress, India is a vast country and people in various States have their own favourite modes which are prevalent among them. Some modes are necessitated by the illness of one partner or for any other reason. Just as Patañjali in his *Yogasūtras* prescribes that only that posture should be adopted which is steadily comfortable *(sthirasukhamāsanam)*, so in the case of sexual *āsanas*, only that posture or those postures should be adopted, which are comfortable. A variety of sexual postures simply suggests one should pick and choose only those which are comfortable and are not inconvenient.

For the continuation of God's creation, sexual act is a must and the Hindu erotic works have given ample choice for selection.

The attitude of the Hindu mind is also reflected by the fact that Vātsyāyana, the author of *Kāmasūtras*, has been granted the status of a sage.

In his great work, *Kāmasūtra* (q.v.), Vātsyāyana has also mentioned the postures of sexual congress, but as Kalyāṇamalla in his famous work, *Anaṅgaraṅga*, has described the postures explicitly, we are quoting below from his work. Kalyāṇamalla composed his work for his Muslim patron, Lāḍa Khān. He writes that men who are not versed in the art of love, and have no knowledge about the classification and such other things regarding women, though they may possess many wives, cannot, as the lower animals, enjoy that supreme pleasure. 'Therefore he created his work for the education and pleasure of men.'

There are five main Āsanas or Bandhas (forms or postures of sexual union) which are, according to Kalyāṇamalla, as follows: *Uttānaka* (supine), the *Tiryaka* (lateral), *Āsītaka* (seated), *Sthita* (standing) and *Vyānata* or *Ānata* (prone).

Uttānaka has the following sub-variations:

(i) *Samapāda-bandha* is achieved when the husband places his wife upon her back, raises both her legs, and placing them upon his shoulders sits close to her and enjoys her. It is prevalent among the rural people.

(ii) *Nāgara-bandha* is achieved when the husband places his wife upon her back, sits between her legs, raises them both, keeping them on either side of his waist and thus enjoys her. This is in vogue in the urban area.

(iii) *Traivikrama-bandha* is achieved when one of the wife's legs is left lying upon the bed or carpet, the other being placed upon the head of the husband, who supports himself upon both hands. This posture is very admirable.

(iv) *Vyomapāda-bandha* is done when the wife, lying upon her back, raises with her hands both legs, drawing them as far back as her hair; the husband, then sitting close to her, places both hands upon her breasts and enjoys her.

(v) *Smaracakra-bandha* or the position of the Kāma's wheel, is a mode very much enjoyed by the voluptuary. In this posture, the husband sits between the legs of his wife, extends his arms on both sides of her as far as he can, and thus enjoys her.

(vi) *Avatārita-bandha* is that form when the wife raises both her legs, so that they may touch the bosom of her husband, who sitting between her thighs embraces and enjoys her.

(vii) *Saumya-bandha* is the name given by the old poets to a form of congress much in vogue amongst the artful students of the *Kāmaśāstra*. The wife lies supine, and the husband, as usual, sits in a squatting position upon both feet somewhat like a bird. Then he places both hands under her back, closely embracing her, which she returns by tightly grasping his neck.

(viii) *Jṛmbhita-bandha* is achieved by bending the wife's body in the form of a bow; the husband places small pillows or pads beneath her hips and head. He then raises the female organ and rises to it by kneeling upon a cushion. This is an admirable form of sexual union, and is greatly enjoyed by both.

(ix) *Veṣṭita-bandha* is done when the wife lies upon her back cross-legged, and raises her feet a little. This position is very suitable for those burning with desire.

(x) *Veṇuvidārita-bandha* is achieved when the wife, lying upon her back, places one leg upon her husband's shoulder, and the other on the bed or carpet.

(xi) *Udbhagnaka-bandha* is that form when the wife raises both her thighs while herself lying on her back. The husband then embracing her thighs enjoys her.

(xii) *Sampuṭana-bandha* is a form when the husband, after insertion and penetration, raises the legs of his wife, who still lies upon her back, and joins her thighs closely together.

(2) *Tiryaka-bandha* is one of the five major Bandhas. It is a slant, awry posture whose essence consists of the woman lying upon her side. Of this division there are three sub-variations described as follows:

(i) *Vīṇaka-bandha* is achieved when the husband, placing himself alongside of his wife, raises one of his legs over her hips and leaves the other lying upon the bed or carpet. This posture is suitable only for practice upon a grown-up woman; in the case of a younger person, the result is by no means satisfactory.

(ii) *Sampuṭa-bandha* is achieved when both man and woman lie straight upon their sides, without any movement or change in position of their limbs.

(iii) *Karkaṭa-bandha* is the posture when both being upon their sides the husband lies between his wife's thighs, one under him, and the other being thrown over his flank, a little below the breasts.

(3) *Āsita* or *Upaviṣṭa Bandha* is the sitting posture. Of this there are ten sub-variations described as follows:

(i) *Padmāsana* is the form when the husband in this favourite position sits cross-legged upon the bed or carpet, and takes his wife upon his lap, placing his hands upon her shoulders, enjoys her.

(ii) *Upapāda-bandha* is the form whilst both are sitting, the woman slightly raises one leg by placing the hand under it, and the husband enjoys her.

(iii) *Bandhurita-bandha* is the position when the husband embraces his wife's neck very closely, and she does the same to him.

(iv) *Phaṇipāśa-bandha* is the form when the husband holds his wife's feet and the wife those of her husband.

(v) *Saṁyamana-bandha* is the posture when the husband passes both the legs of his wife under his arms at the elbow, and holds her neck with his hands.

(vi) *Kaurma-bandha* is the tortoise posture. The husband must so sit that his mouth, arms and legs touch the corresponding members of his wife.

(vii) *Parivartita-bandha*. In addition to the mutual contact of mouth, arms, and legs, the husband must frequently pass both the legs of his wife under his arms at the elbow.

(viii) *Yugmapāda-bandha* is a name given by the poets to that position in which the husband sits with his legs wide apart, and after insertion and penetration, presses the thighs of his wife together.

(ix) *Vimardita-bandha* is a posture possibly for a very strong man with a very light woman. He raises her by passing both her legs over his arms at the elbow and moves her about from left to right, but not backwards or forwards, till the supreme moment arrives.

(x) *Mārkaṭa-bandha* is the same position as No. (ix) above. In this, however, the husband moves the wife in a straight line away from his face, that is backwards and forwards, but not from side to side.

(4) *Sthita-bandha* is a standing posture of which there are three sub-variations as under:

(i) *Jānukūrpara-bandha*, or the 'Knee and elbow standing form', as a posture which also requires great bodily strength in the man. Both stand opposite to each other, and the husband passes his two arms under his wife's knees; supporting her upon the inner elbow, he then raises her as high as his waist, and enjoys her, whilst she must clap his neck with her hands.

(ii) *Harivikrama-bandha* is achieved when the husband raises only one leg of his wife, who with the other stands upon the ground. It is a position delightful to women, who thereby soon find themselves in great pleasure.

(iii) *Kīrti-bandha* requires strength in the man, but not so much as is wanted for the first position. The wife, clasping her hands and placing her legs round her husband's waist, hangs, as it were, to him, whilst he supports her by placing his forearms under her hips.

(5) *Vyānta* or *Ānata* is the position of congress when the woman goes down on all four, like an animal, and her lover entering from behind puts his weight on her like a bull. It has the following two sub-variations:

(i) *Dhenuka-bandha* is the congress like a quadruped animal; it is one of unusual posture. In this posture, everything that is ordinarily done on the breasts of the woman should be done on the back — that is, the back should be pressed instead of the breasts. In all such congresses, one can imitate the congress of any of the quadrupeds, such as, the dog, goat, deer, ass, cat, etc. For example, one can carry on the congress of a dog, of a goat, of a deer, the forcible mounting of an ass, the congress of a cat, the jump of a tiger, pressing of an elephant, rubbing of a boar, of the mounting of a horse. In all these cases the characteristics of different animals should be manipulated by acting like them.

(ii) *Aibha-bandha* or *Gajasva-bandha* is the elephant posture. The wife lies down in such a position that her face, breast, stomach, and thighs all touch the bed or carpet, and the husband, extending himself upon her, and bending himself like an elephant, with the small of the back much drawn in, works underneath her and affects insertion.

Besides the above five important Bandhas, there is another important Bandha, named *Puruṣāyita-bandha*, which may be easily adopted with its three sub-variations as under:

Puruṣāyita Bandha is the reverse of what men usually practise. In this case the man lies upon his back, draws his wife upon him and enjoys her. It is specially useful when he, being exhausted, is no longer capable of muscular exertion and when she is ungratified, being still full of desire. The wife must, therefore, place her husband supine upon the bed, mount upon his person, and satisfy her desires. Of this form of sexual union, there are sub-variations as under:

(i) *Viparīta-bandha* or the contrary position. This is done when the wife lies straight upon the outstretched person of her husband, her breasts being applied to his bosom, presses his waist with her hands, and moving her hips sharply in various directions enjoys him.

(ii) *Bhramara-bandha* is the large bee-like posture. In this, the wife, having placed her husband at full length upon the bed, sits upon his thighs, closes her legs firmly after she has effected insertion and moving her waist in a circular form, churning, as it were, enjoys her husband, and thoroughly satisfies herself.

(iii) *Utthita-bandha* is a position in which the wife, whose passion has not been gratified by previous copulations, should make her husband lie upon his back and sitting cross-legged upon his thighs, should seize his male organ, effect insertion, and move her waist up and down, advancing and retiring; she will derive great comfort from this process.

In the above three postures, the wife will draw in her breath after the fashion called Sītkāra (q.v.); she will smile gently, and she will show a kind of half shame, making her face so attractive that it cannot be well described. Moreover, at all times of enjoying Puruṣāyita, the wife must remember that without an especial exertion of will on her part, the husband's pleasure will not be perfect.

The *Rati Ratna Pradīpikā* gives its own list of congresses, but most of these names are common with other lists given above. However, a brief description of the entirely new names is given as under:

Veṣṭita is a variation of *Sampuṭa* where the woman interlocks her own thighs with that of her male partner.

Parāvṛtta is the posture in which the man lying on his side and his back towards the woman and the woman embracing him from behind and keeps lying with him in this posture.

Saṁyama-Rata is a difficult posture. The woman lying on her back catches hold of her toes with her respective hands, and the man passing his hands through the hands of the woman catches her neck. Thus lying over her, he performs sexual union.

Traivikrama is achieved when the woman stands by a pillar, folds one of her feet towards the back, puts her hands around the neck of the man, and the man intercourses with her in this standing position.

Saṅghāta is the posture wherein two women, who have full faith in each other, lie side by side. The man performs congress with one of these, while satisfies the other with embracing, kissing and inserting his finger inside her female organ.

There is a variation of this posture wherein instead of two women there are two men lying side by side and only one woman performing intercourse with one of men from above, caresses the genitals of the other, and performs other acts *(vāhya-rati)*.

Vārikelita is a Bandha which resembles to the amorous play of elephants. While enjoying water-bath in a river or pond, one elephant performs intercourse with several she-elephants turn-by-turn. Similarly if the man also behaves the same way it is called *Vārikelita*.

Preṅkholita is the posture in which the man lies on his back and the woman leaning on some support performs intercourse from the above. Pregnant, fat, or woman of *Mṛgi* (deer) class should not be allowed to perform this congress.

Mardana is a form of congress in which the man catches hold of the root part of his penetrated organ and then vigorously turns it inside in all directions.

When the man strikes the upper inside of vagina with his male organ, it is called *Kohalā*, and when he strikes in a similar manner at the lower inside part of the female organ, it is called *Avamardita*.

When the man strikes with his male organ on the vagina, it is called *Yonipīḍita*.

When during the congress, the male organ is drawn out of the vagina every time, then again penetrated vigorously, and this act is fast repeated over and again, it is called *Nirghāta*.

Writing with the male organ on one side of the female organ is called *Varāhāghāta*, and when writing is done on both the sides of the female organ, it is called *Vṛṣāghāta*.

If the male organ is drawn out of the female organ not completely but slightly and then three or four vigorous strikes are given, it is called *Carakollasita*.

When after ejaculation, the tired man lies over the woman in a manner in which his face and heart touch those of the woman, his male organ remains inside the vagina, it is called *Śrānta-saṁpuṭa*.

The sage Vātsyāyana has also described the above five main postures of Bandha, described above, though slightly varying.

Āsana. 'Neutrality'; one of the six forms of (foreign) policy of a state (*Amarakośa; Manusmṛti* 7.160). 'Whoever thinks, "No enemy can hurt me, nor am I strong enough to destroy my enemy", shall observe *āsana* (neutrality)' (Kauṭilya, Artha. 7.1).

According to another version, when two kings, watching the might of the other, augment their power silently and await for an opportune time for attack, are said to be in a state of *āsana*. This *āsana* is among the six qualities of a king.

Āsana, according to Manu (5.166), may be adopted either due to weakness or in favour of a friend.

Aśanā. One of the two wives of Bali (Bhāg. 6.18.17; Viṣṇu. 1.21.2), by whom Bali had 100 sons.

Āsana-bheda. Seat, sitting on which one is to perform his Sādhanā. Seats of good piece of silken cloth, blanket made of Kuśa grass, lion-skin, and deer-skin are considered extremely pure and only these are accomplishers of the desired aims. Blanket is good for acts done from interested motives, but here too, the seat made of red blanket is considered best.

Seat of a black deer-skin gives accomplishment of knowledge; Tiger-skin gives emancipation; Kuśa seat gives longevity, and a seat of silken cloth is destroyer of diseases. A seat prepared by placing, in sequence, first the Kuśa-āsana, then deer-skin, and then on the top a silken cloth gives success to Yoga Sādhanā.

There are some āsanas which are prescribed to be avoided: by using earth as a seat one gets pain; by using wooden seat there is the beginning of misfortune; by using a seat made of bamboo, there is poverty; by using stone-seat there is suffering from disease; by using a straw-seat there is loss of fame; by using a seat of leaves, there is insanity, and by using a seat made of cloth there is loss of Japa, Dhyāna and Tapa. A householder without initiation from a Guru should never sit on seats of lion-skin, tiger-skin and black deer-skin.

Asanajaya. Achieving fixity in *Āsana*. The success of *Āsana* is also called *Siddhi*. When no distractions occur and mastery *(Aiśvarya)* is attained, *Siddhis* are available with each limb of Yoga. Once such *Siddhi* manifests, one moves to the next limb.

Āsanamantra. A mantra which is to be uttered when taking a seat *(āsana)*. Diehl (*Instrument and Purpose*, pp. 105, 116, n.1) states that the *āsanas* may be mentally visualised by the ācārya, and the postures themselves worshipped.

Asanapura. Name of an ancient city, which was situated in Guddavadi-Visaya and is mentioned in the Pulimburu plates of Jayasiṁha I. Asanapura is identified with the modern village Asanapura located in the East Godāvari district.

Asañcita. A class of buildings in which the height is the standard of measurement; the temples in which the main idol is in the erect posture.

Āsandī. Stool, made of *udumbara* wood, with boards and side bars as support, each one *aratni* long, and with the legs reaching up to navel-height; all tied and woven with the cord of *muñja*. A black antelope's skin is spread over it, and on this *soma* stalks are laid.

Āsandī is also a couch on which a dead body is carried.

Asandigdha. An assured definite cognition.

Āsandiva. His story occurs when there is a glorification of Nārāyaṇa (Brahma. 167). When Āsindiva grew of marriageable age, a Rākṣasī abducted him. She could adopt different forms according to her will. At first she became a young woman and wandered with him on earth from one place to another. Later on, she suddenly turned herself into an old woman and took the role of his mother. A Brahmin got his daughter married to Āsandiva, but he grew worried about the safety of the couple. He worshipped Viṣṇu or Nārāyaṇa and when Nārāyaṇa was pleased by his devotion, he cut off the head of the Rākṣasī and thus released the couple from the terror of the demoness.

Āsandīvanta. A famous city of the post-Vedic period, which was the capital of later Kurus. The capital of Parīkṣit, the grandson of Arjuna, has been mentioned as Āsandīvanta. Scholars differ whether the first capital was Āsandīvanta or Hastināpura.

Āsandīvanta appears to be an ornamental appellation of the royal city of Janamejaya Parīkṣit, in which a horse for his famous *aśvamedha* sacrifice was secured. The priest, who performed this rite, was either Indrota Dvaipatta Śaunaka or Tura Kāveśya (Śa. Brā. 13.5.4.2; Ai. Brā. 8.21).

Asaṅga (Āryāsaṅga; fl. 4th cent. ?). Mahāyāna philosopher, who was the originator of Buddhist Yogācāra idealism. He appears to have been born in a Brahmin family in Puruṣapura (modern Peśāwar). He was the elder brother of Vasubandhu, the councillor of the Gupta King Samudragupta. Both brothers were converted from Hīnayāna, but their interpretation of Mahāyāna tended to be coloured by Hindu thought.

According to later Buddhist tradition, the basic notions of the Yogācāra philosophy were revealed to him by the Bodhisattva Maitreya in the Tuṣita heaven. Modern scholars are, however, of the view that Maitreya (nātha) was a historical personage, the real founder of the Yogācāra school of thought, and the teacher of Asaṅga, although Tibetan and Chinese scholars continue to attribute the Yogācāra doctrines to Asaṅga.

The chief work of this school is the *Saddharma-Laṅkāvatāra-Sūtra*, called briefly *Laṅkāvatāra*, attributed by some to Maitreya and by others to Asaṅga, and by still others even to Vasubandhu. *Laṅkāvatāra* teaches a modification of Śūnyavāda (q.v.), namely, the Vijñānavāda, the 'consciousness doctrine'. According to this doctrine, the mind, which is constituted by a flow of various ideas, is the sole reality. Physical objects which seem to be external — our body and all other material objects — are simply ideas or projections of mind. It was suggested that consciousness or perception of external objects was analogous to consciousness of dream objects. Just as one interprets the objects of a dream as existing exclusively in consciousness, so also one should interpret all perceptual objects as ideas existing only within the mind. In short, it teaches that nothing exists outside consciousness. The mind contains the seeds of all phenomena, and these seeds germinate through lack of knowledge. Phenomena are the consequence of delusion, and the cure is *vijñāna* or wisdom, which comes with the realisation that nothing exists except mind and thought. In the One Mind all is One. An awareness of this transforms the consciousness into enlightenment.

Among the other texts attributed by scholars to Maitreya and Asaṅga were: *Abhisamayālaṅkāra-kārikā* (also known as the *prajña-pāramitopadeśa-śāstra*), the *Yogācāra-bhūmi-śāstra* (or *Saptadaśa-bhūmi-śāstra*), and the *Sūtrālaṅkāra* (or *Mahāyāna-sūtrālaṅkāra*). The last of the last mentioned, which is composed of memorial verses *(kārikā)*, was discovered by Sylvain Levi, who suggested that it contained elements of Manichaeanism and Neoplatonism. Asaṅga was also the author of the famous Mahāyāna treatises, *Guhya-samāja*, the earliest vajrayānic tantrik text, the *Saṅgraha-śāstra*, the *Uttara-tantra*, and others.

Asaṅga is traditionally held responsible for the introduction into Buddhism of certain tantrik notions. Under the influence of Patañjali's *Yogasūtras* he is said to have developed a cult of yoga, with stress on breathing and the control of the vital function for the attainment of occult powers, with a large admixture of tantrik mysticism. He also advocated the employment of sexual symbolism.

Besides the above works, Asaṅga is credited with the authorship of 10 other books which are available in Chinese and Tibetan translations, e.g. *Bodhisattva-bhūmi*.

Āsaṅga. A king, son of Playoga, a generous patron and a hymn-seer (Ṛg. 8.1.32-34). He was changed into a woman by the curse of the gods. He recovered his male form by repentance and by the favour of the sage Medhātithi, to whom he granted abundant wealth. His wife Śaśvatī was delighted at his re-transformation to male form. This anecdote has been mentioned by Sāyaṇa, though there is no reference to it in the original hymn. It appears from the hymn that he belonged to the Yadu family.

Another case of change of sex is reported in the *Ṛgveda* (8.33.19), where a man called prayogin was turned into a woman. See *Ila*.

Āsaṅga. The son of Śvaphalka (q.v.) and Gāndini (Bhāg. 9.24.16).

Asaṅgati. Incongruity, disconnection. A figure of speech in which there is an obvious violation of the relation between cause and effect. 'She is after all a woman, but weak we have grown'. Generally to grow weak is the nature of women, but here in her separation the lover (a man) has grown weak.

Āsaṅga. See *Anaśa*.

Asaṅga. A king of the Lunar dynasty; according to *Matsya* and *Viṣṇu Purāṇas*, he was the son of Yuyudhāna.

Āsaṅga-Plāyogī. See *Āsaṅga*.

Aśani. 'Thunderbolt', i.e. 'meteorite'; 'lightning'. Agni is invoked to pierce through the Yātudhana's skin and to let the fiery dart destroy him (Ṛg. 10.37.4-5).

Aśani. The name of one of the eight forms of Agni (Śa. Brā. 6.1.3.14).

Aśani. One of the eight elemental forms of Śiva (also called Ugra, 'fearful'), which denotes the power of destruction exercised through the elements.

Aśani. A holy hermit. While Kṛṣṇa was going to Hastināpura, this hermit met him on the way (Mb. Udyo. 83).

Aśaniprabha. A demon on the side of Rāvaṇa. In the Laṅkā War, he was killed by the monkey Dvivida (Rām. Yu. 43.34).

Asañjñin. Without rationality. In Jainism, the lower animals have no faculty of reason.

Āśaṅkā. Doubt.

Āśaṅkā Jātaka. 380th story of the Pāli *Jātaka*, which was related in connection with a monk *(bhikṣu)*, who longed for his wife.

In the past, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was an ascetic in the Himālayas. Once he saw a lotus continuing to grow when all others had faded. Getting suspicious, he opened the flower and to his great surprise found a beautiful infant girl inside. Bodhisattva brought up the girl and named her Āśaṅkā (suspicion). The king of Vārāṇasī came to hear of her beauty and approached Bodhisattva to ask for her hand. Bodhisattva agreed on condition that the king would correctly guess the name of the girl. The king set up his camp there and suggested hundreds of names, but he could not give the correct name of the girl. Meanwhile three years had passed away and wild animals killed many of the men who had come along with the king. At last he gave up all hope of finding the name of the girl and said that he had a suspicion that he himself would die, but the girl said that the king had just then mentioned her name correctly. So the king knew that her name was *Āśaṅkā* (suspicion). They celebrated their marriage and enjoyed a long happy life.

Āśaṅkā-pratiṣedha. Removal of doubt. One of the members of the ten-membered syllogism. See *Saṁśaya-vyudāsa*.

Asaṅkhyāta-Deśakālam. A condition implying non-limitation by time or place or both in respect of certain payments like debts, sale of goods or merchandise. This expression occurs in Kauṭilya's *Arthaśāstra*. The general principle in regard to debts, the payment of which was not limited by such conditions, had to be paid by sons, grandsons or any other heirs of the deceased debtor. Any debt, which was not so conditioned by these three factors and for which life, marriage, or land was pledged, had to be borne by sons or grandsons (Artha. 3.12).

Asaṅkhyeya. An epithet of Śiva, and of Viṣṇu.

Asaṅkhyeya (Pāli: Asaṅkheyya). 'Innumerable', an exceedingly large number sometimes used in Buddhist mythology. There is no unanimity in different sources as to how large *asaṅkhyeya* is. According to *Dhammapadīpikā* it is 10^{97}, i.e. one followed by 97 zeroes. According to Siṁhalese sources , it is 10^{63}. According to Burmese sources, it is 10^{168} or 10^{111}. According to northern Abhidarma sources, an *asaṅkheya* is 10^{52}. The *Buddhavatansaka* list gives a much larger figure for *asaṅkheya*. Given a progression 10, 10^2, 10^4, 10^8,..., *asaṅkhyeya* is the 104th term of this sequence.

Asaṅkhyeya Kalpa (Pāli: Asaṅkheyya Kappa). Formed by 20 Antarakalpas, it is a very large period of time in Buddhist mythology. The period is so large that it cannot be expressed in words. The *Saṁyukta Nikāya* gives a simile to show this. 'Suppose a mountain of iron to be touched every 100 years by a muslin veil; the mountain will be destroyed before the Asaṅkhyeya Kalpa ends'. Four Asaṅkhyeya Kalpas make one Mahākalpa.

Aśaṅkya Jātaka. 76th story of the Pāli *Jātaka* (q.v.), which was related when a *śrāvaka* told the Buddha that while travelling with a caravan, he had for his own safety gone to sleep at night. A group of bandits who wanted to plunder the caravan had thought that he was the watchman of the caravan, and had, therefore, not dared to attack it.

In former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in a Brahmin family. He had become an ascetic. He had once come down from the Himālayas for some salt and other necessities. While travelling with a caravan, he was able to save it from bandits likewise.

Asaṅkhyeya Vāsanā. Innumerable tendencies, indwelling propensities. Everyone has had an infinite number of past lives of varied nature. Each life provides for *sub-conscious* latencies of *experiences*. These innate habits of deriving pleasure are the *Vāsanās* of that life. The beginningless desires of the mind are conceived to be just mental in Buddhism. But in Sāṅkhya Yoga all impressions of objects experienced exist sub-consciously in the mind and under suitable conditions are reproduced as memory. The word *Vāsanā* comes into use at later times. The real purpose of Yoga is in overcoming the *Vāsanās* (*Vāsanākṣaya*).

Āsannaḥ. Close by, proximate. Yogīs are of nine kinds, according to their methods of practice: mild, moderate or extreme. These methods again have three degrees — gentle intensity, medium intensity and extreme intensity. The Yogīs with intense intensity of spiritual urge and momentum attain *Samādhi* speedily.

Āśānṭe Sītākāvyam (Āśān's Sītā). An admirable appreciation of Kumāran Āśān's famous poem *Cintaviṣṭayaya Sītā* (1911). Written by Sukumāra Azhicode, famous Malayālam critic, it was published in 1954. The book (4th edition, 1970) is divided into four sections, dealing in detail with every aspect of the poem.

Asanyasatta. In Siṁhalese Buddhism, an unconscious state of being.

Āśāpāla. A chieftain controlling, according to Śukra, 10,000 villages (*Śukra-nītisāra*, 1.192). Kauṭilya does not refer to any such large collection of group of villages although his largest group comprised 800 villages in the centre of which was to be set up a fortress called *sthānīya* (Artha. 2.1).

Āśāpalli. A town identified with modern Ahmedābād; it is same as Yessabal or Āsawal of Alberuni.

Āśā-Pūrṇa. The deity Hope.

Asāra. Worthless.

Āśara. A Rākṣasa or demon.

Āsārakkovai. Tamil didactic work by Mulliyār (q.v.), included in the *Padiṇeṇkil-k-kaṇakku* (q.v.) collection. Consisting of 100 veṇbās, it prescribes a code of ethics and quasi-religious formalities on the lines of the Sanskrit Smṛtis.

Aśaraṇa. Without help; helpless.

Āśāraṇa. Name of a Yakṣa, who revolves along with the Sun during the month of Bhādrapada.

Aśaraṇa-bhāvanā. A meditation on helplessness.

Āśarīka. It appears to denote a disease in a hymn of the *Atharvaveda* (19.34.10) celebrating the powers of the Jaṅgida plant. Zimmer thinks that it merely denotes the pain in the limbs accompanying fever. Whitney suggests taking the word as merely an epithet.

Aśarīratva. Formless; bodyless.

Asarur. A village in the Gujrānwālā district of the Punjāb (now in Pakistan), containing ruins of great antiquity, with two mounds from an ancient stūpa identified by General Cunningham as Tse Kia or Ta-Ki of Hiuen-Tsang, the capital of an extensive kingdom. A number of Indo-Scythic coins are annually washed out of the soil after heavy rains.

Āśarya (Ācārya). In Mālābār, the carpenter caste, who, in common with the brass-founder, gold- and iron-smiths, continue the practice of polyandry, but in civil inheritance follow from father to son. The elder brother marries, and the wife is common to all the brothers. If a junior wishes to marry, he must live apart and set up business apart; but if any of his younger brothers reside with him, his wife is common to them.

Aśāstra. Not conformable to sacred authority, not scriptural, i.e. heterodox.

Aśāśvata. Non-eternal.

Asat. 'Non-Being'; the Silent Unknowable beyond *sat*; that Something which is Inconceivable to the mind, speech, or defining experience; the featureless absolute of Advaita Vedānta (q.v.) and similar to Śūnya (q.v.) or Void of nihilistic Buddhism, the Tao of the Chinese, and the indefinable, ineffable Permanent of the Mahāyāna (q.v.) school of Buddhism.

Asat. 'Non-existence'; often used as the inconscient, the basis for the material world.

Asat-kārya-vāda. The theory of the non-preexistent effect. It is the Nyāya-Vaiśeṣika theory of causation which states that the effect is a new production from the cause. The cause is one thing, the effect another. The effect is held to be non-existent prior to its production by the cause. This theory is also known as *ārambha-vāda*.

The Sāṅkhya-Yoga school advocates that the effect pre-exists in its material cause

(Satkāryavāda), while the Nyāya-Vaiśeṣika school holds that the effect is a new creation, a real beginning. According to the Nyāya-Vaiśeṣika, the effect *(kārya)* does not exist *(asat)* before in the cause. For example, an effect, such as a jar produced by a potter, is non-existent in the clay before its production. According to this school, that alone is produced which has a cause and whatever is produced is found to be non-existent before its production.

According to the Buddhists, the effect is something new, and did not potentially exist in the cause. The effect was non-existent, it comes into being for a moment and is lost.

Asatkhyātivāda. 'Non-being cognition theory'; the epistemological theory held by the Mādhyamika (q.v.) Buddhists that the object of the illusion is unreal or non-existence and, therefore, the content of illusory experience is pure non-entity. For example, the illusory perception 'this is silver' arises where there is no silver *(asat)*. Hence the non-existent silver is manifested as silver in illusion. See *Khyātivāda*.

Asatpatha. A path of falsehood, unrighteousness and sin. Asatpatha's synonyms are: *Kupatha, Kāpatha, Duradhva, Apatha, Kadadhvā, Vipatha* and *Kutsitavartama*.

Asat-pratipakṣa. An inference in which the reason *(hetu)* is such that it may establish an opposite conclusion as equally strong as the one it attempts to establish is called *sat-pratipakṣa*. The inference in which the reason is not so, is *asat-pratipakṣa*.

Aśātamantra Jātaka. 61st story of the Pāli *Jātaka* (q.v.), which was related when a monk *(bhikṣu)* had been greatly disturbed after seeing a beautiful girl in the town.

In the former times, when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a learned Brahmin in Takṣaśilā. There was in Vārāṇasī a young boy, whose parents liked him to become an ascetic. The boy, however, wanted to be a householder. So he was sent to the Brahmin in Takṣaśilā for education. When he returned home after his training, his mother asked him whether he had learnt the Āśatamantra. When he said 'No', he was sent back to Takṣaśilā to complete his education. The teacher used to look after his (teacher's) mother who was 120 years old. He agreed to teach the Aśātamantra to the boy on condition he would flirt with his mother. The boy agreed and in a few days the old lady felt that the boy was infatuated with her. So much so that she agreed to kill her son in order to live with the boy. She died of shame when she struck with an axe a piece of wood which the teacher had placed on his bed. The teacher then told the boy that there was nothing as Aśātamantra. All that the boy's parents wished him to have was the knowledge of the fact that unfaithfulness and lust were in the nature of women, irrespective of their age. The boy returned home and told his parents that he would renounce the world and be an ascetic.

Aśātarūpa Jātaka. 100th story of the Pāli *Jātaka*. A woman had been pregnant for seven years and then gave birth to a boy after suffering pains of childbirth for seven days. The story was related when the Buddha was questioned about the reason for this suffering.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as his son. He succeeded his father on his death. This woman was in that birth the wife of Bodhisattva. Later the king of Kosala attacked and conquered Vārāṇasī, killed the king and married the queen. The crown-prince of Vārāṇasī, who during the attack had escaped, invaded Vārāṇasī with an army to regain his father's kingdom. The queen sent him a message not to fight but to lay a siege on the city. The starving citizens then revolted, killed the new king and restored the prince to his father's throne.

That prince had been born again as the son of this woman who was the queen. They had suffered because they had caused suffering to the citizens of Vārāṇasī during the siege.

Asathi. A subcaste of Baniās, their original home being a former State of Ṭikamgarh located in Bundelkhaṇḍ. They are not considered to be very high among the Baniās. The great bulk are Hindus and a small minority Jainas. It is said of Asathis that they first bury their dead, and later burn. But this practice, if it ever existed, has now been abandoned. See *Baniā*.

Asatī. A characterless and wanton lady. Asatī's synonyms are: *Puṁścalī, Gharṣiṇī, Bandhakī, Kulaṭā, Itvarī, Pāṁsulā, Dhṛṣṭā, Duṣṭā, Gharṣitā, Laṅkā, Niśācarī, Trapāraṇḍā.*

Āsatti. Proximity. The formal condition which words must possess to constitute a sentence. The words that go to make up a sentence must be proximate or contiguous in time when they are spoken, or in space when they are written. Thus it consists in the articulation of words without undue delay. It is also called *sannidhi*. See *Ākāṅkṣā, Yogyatā, Tātparya* and *Sannidhi*.

Asatya. Unreal; untrue.

Aśauca. Impurity arising out of the death of a person (*maraṇa-śauca*) in which case the relatives should not cook food during the night when they have just returned after cremation. For three nights they shall not eat mineral or ordinary salt. There shall be no distribution of gifts and the study of the Veda when one of the *mahāgurus* (parents, teacher who performed Upanayana and taught the Vedas) dies. The same restriction applies for 10 days after the death of a *sapiṇḍa*, of a guru, who is not *sapiṇḍa*, of unmarried female relations; for three nights after the death of other teachers, of relation who is not a *sapiṇḍa*, of married female relations, of a child that has no teeth, of a still-born child; for one day after the death, of a fellow pupil and of a *śrotriya* of the same village. Parents become impure when a child below two years dies; burial is permitted in this case. Impurity also arises on birth, which is called *janma-śauca*.

Āsava (Skt. Āśrava). In Buddhism, certain mental defilements that must be eliminated if one is to become a saint (Arhat). The four mental corruptions of *āsavas* are: *kāma* (sensuality), *bhava* (attachment of 'existence'), *diṭṭhi* (reliance upon 'speculative views') and *avijjā* (spiritual 'ignorance'). Various means for destroying the mental āsavas or cankers are mentioned, including insight meditation *(Vipassanā)* and realisation of the Four Noble Truths.

Jainism employs the term *āśrava* (Skt.) to refer to the inflow of karmic matter which causes misery. Such āśrava must be eliminated if the soul is to achieve its ultimate goal of liberation from Saṁsāra.

The term may have originally referred to intoxicating liquids which flow from plants and to discharges from sores. These 'intoxicants, cankers, sores, outflows and fetters' keep the mind spiritually ignorant and corrupt.

Āśāvaha. Name of a son of Kaśyapa and Aditi. Kaśyapa married Aditi, daughter of Dakṣa. Aditi gave birth to 10 sons including Āśāvaha (Mb. Ādi. 1.42).

Āśāvaha. A son of Vivasvān.

Āśāvaha. A prince of the Vṛṣṇi dynasty. He was present at the *Svayaṁvara* of Draupadī (Mb. Ādi. 185.19).

Āśaya. A technical term in Yoga, which means the sleeping place; seed-germ of desires, wherein desires sleep or lie latent.

Ascesines. One of the rivers of the Punjāb as known to the Greeks, now called Cenāb.

Asceticism (Tapas). The practice of extreme self-denial of sensual objects and to keep the body and mind in a balanced and meditative state is *tapas*. This kindles and accelerates the faculties of body and mind, which enable one to perform extraordinary deeds which otherwise would not have been possible. 'Whatever is hard to be traversed or reached may be accomplished by tapas', says Manu. The person, who practises this type of *tapa*, acquires marvellous glow (*teja*). This *teja*, according to the Śāstras, is of two kinds: *Brahma-teja* and *Śāstra-teja*; the first is acquired through *tapa*, while the second is through *tyāga* (renunciation).

The *tapa* can be obtained through physical labour, speech and mind. To serve and worship gods, Brahmins, gurus, learned ones, saints and mahātmās, etc., through body is considered physical tapa. Study of Veda-śāstras, speaking the truth, and uttering sweet and friendly words is called speech tapa, while under mental tapa come: cheerfulness, gentility, silence and aversion towards all types of desires. These three types of tapas have further sub-divisions. A person who practises tapa of the above three types is enabled to bear heat and cold, weal and woe, hope and despair with equanimity.

Physical power can be acquired through *Brahmacarya* (celibacy); brahmacarya also strengthens mental and spiritual powers. Only a man who is physically strong can perform physical tapa. One who has control over speech is respected by all; he thus does not fritter away his energies in useless talk and gossip; every word such a man utters is meaningful. Mental tapa is considered as supreme, as one is able to concentrate and meditate and reach the goal of *mokṣa*.

When tapa assumed a religious significance, it referred to the purification of the immortal soul for its release from a mortal body. This was accomplished by dietary restrictions, celibacy, and other physical and mental austerities. This religious form of ascetic discipline was grounded, as in countless similar manifestations in the history of religion, in a belief in the dualism of matter and spirit.

The earliest scriptures stress the value of *tapa*. The world was created and is sustained by the tapa of Brahmā. In the *Ṛgveda* Indra is said to have gained Svarga by tapa. The Ṛṣis are said to owe their origin to tapa, and by it the gods overcome death (Atharva. 11.5.19); it set creation in motion (Ṛg. 10.129.3) and enabled Agastya to overhear the storm-gods (Maruts) conversing with Indra. It is by tapa that the Ṛṣis acquire their almost divine qualities, and it is by tapa that even ordinary mortals may obtain Siddhis (q.v.). Tapa opens the way to spiritual enlightenment, and final liberation from the cycle of birth-death-rebirth. Many legendary Ṛṣis practised tapas until the very gods trembled in awe of their growing powers and begged them to desist. Tapa was thus both the source of power and means of gaining it, for it provided the stimuli which combined faith *(śraddhā)* and knowledge *(jñāna)* and the attainment in solitude of the peace of mind that unites the devotee with Brahma.

There are many ascetic traditions, with differing philosophical and religious bases and a variety of purposes. In some traditions austerities are performed to please the deity or to atone for the violation of divine commandments. In others there is the monastic life of poverty, chastity, and obedience for the love of God and for the service of one's fellowmen. Yet there are also traditions in which self-mortification and austerities are practised with the goal of generating enormous powers of destruction to be used in acts of revenge.

The *Bhagavadgītā* has classified tapa as: (1) virtuous *(sāttva)*, (2) ambitious *(rājas)*, or (3) perverted *(tāmas)*. The first is performed with non-attachment to the act performed (to its good or bad results), the second for personal gain and the attainment of Siddhis (extraordinary powers), and the third for acquiring worldly power or gain. There are numerous stories in the Purāṇas exemplifying all three types.

King Śivi of Kāśī was tested for his truthfulness and charity by Viṣṇu and Indra, who assumed the forms of a dove and a hawk. Śivi had given refuge to the dove, and the hawk demanded the dove's weight of flesh from Śivi's body as ransom for it. The dove became so heavy in the scale that all the flesh cut from the body of Śivi could not balance the scale, and finally Śivi's skeleton jumped into the scale. At this point, by the power of Viṣṇu, Śivi was restored to his normal self. The king's willingness to suffer was untainted by self-interest — a mark of virtuous *(sāttva)* tapa.

Sage Viśvāmitra wished to attain the status of a Brahmarṣi in emulation of the Brahmarṣi Vasiṣṭa, who always addressed him as Rājarṣi (kingly sage). Viśvāmitra performed extreme penances (tapa) and acquired extraordinary powers with which he killed the sons of Vasiṣṭa. He came to the house of Vasiṣṭa with a huge stone to kill him and for the purpose he kept himself hidden in the dark. At that very moment, Vasiṣṭa asked his wife to go to Viśvāmitra's house to borrow some salt. His surprised wife asked him how he could urge her to go to the house of his sworn enemy. The sage remarked: 'He is not my enemy. Ours is a difference of principles. I call him Rājarṣi and he wanted me to call him Brahmarṣi. I cannot do so, because I feel that he has yet to attain that status.' On hearing this, the hiding Viśvāmitra threw away the stone and fell at the feet of Vasiṣṭa, who lifting and embracing him, said: 'How are you, Brahmarṣi?' Viśvāmitra said: 'Why did you not designate me as such before and save the lives of your sons?' Vasiṣṭa replied: 'At that time you were only Rājarṣi and now you have become Brahmarṣi.' The austerities Viśvāmitra performed due to his desire to be a Brahmarṣi are an example of ambitious *(rājas)* tapa.

Stories of the practice of *tāmas* or perverted tapa tell of persons of demonic nature like Hiraṇyakaśipu, Rāvaṇa and Kaṁsa, who resort to extreme self-mortification only for worldly rule, revenge on an enemy, or wealth. In these cases *tapa* operates as a divine economy of energy wherein austerities produce such 'heat' *(tapa)* that a boon or benefit of equal value must be granted (usually by Indra, Śiva or a god of equal status) regardless of the evil or misguided end sought.

Tapa as self-discipline is an aid to enlightenment for Hinduism, Buddhism and Jainism, though each tradition varies in its acceptance of the degree of austerities encouraged. Buddhism rejects all severe types of penances but encourages an austere life-style (one meal a day, sleeping on the ground, etc.). Jainism, however, gives tapa a central place in its theory and practice. According to Jaina philosophy, Karma is a 'material' which attaches itself to the soul *(jīva)* and can be eliminated only by rigorous penance which 'burns' it off. Many sects of the 6th century B.C.like the Ājīvikas, used self-mortification as a primary means of release *(mokṣa)* and set an example the Jainas emulated.

There is sporadic and *periodic self-discipline*, of either predominantly physical or mental nature, for the sake of purification. Such austerities are often used as preparation for a crucial event, or simply as an expression of humility or dedication to a deity. This category includes occasional fasting current in almost all the communities of the world. The *Manusmṛti* developed a whole system of sporadic penance as a means of purification. In this context fasting is often prescribed to atone for violating rules of conduct. A fast of three days and nights will remove the guilt of stealing grass, wood, food, etc. The severity of the transgression normally determines the length and intensity of the penance. In Buddhism it is meritorious for a layman periodically to enter the monastic life, commonly during the twelve-week monsoon season, for meditation and spiritual advancement. In Jainism, the conclusion of each year is observed with a penitential fast. In modern times, the therapeutic value of fasting and reducing diets, often combined with yogic-style exercises, has led to the adoption of periodic pseudo-ascetic life-styles.

Although physical acts prevail in this category, mental expressions of asceticism, such as study of the Vedas and Śāstras and repentance for the removal of mortal sin, often go along with physical austerities.

Prolonged and continuous types of asceticism presuppose religio-philosophical views and social developments which allow elaborate ascetic systems to evolve. They are found mainly in those religions that allow a dualistic world view, such as Hinduism, Jainism and others. The most diversified forms of asceticism developed in India. Early in its history, Hinduism established prolonged and continuous periods of self-discipline and mortification as part of the quest for perfection. Hindus were expected to divide their lives into four stages *(Āśramas)* with well-defined obligations. In the first stage, a student of the Vedas had to observe *brahmacarya* (chastity), self-control, restricted diet, and absolute obedience to his Guru (teacher) for 12 or 14 years. This was followed by the stage of a householder *(Gṛhastha)*, whose life was still to reflect the Hindu ideal of self-discipline and moderation in all his activities. At the age of 50 years or later, when he had seen his hair turn white, his skin wrinkle, and his grandchildren born, the householder became a forest dweller (Vānaprastha) to prepare for a life of total renunciation. His disengagement from society, poverty, and comfort, his sexual abstinence and fasting, and his meditating on the liberating sacred knowledge of the Āraṇyakas and the Upaniṣada (qq.v.) then enabled him to enter the final stage of life as an ascetic (Sannyāsin), in which he further intensified his asceticism. The philosophical basis for renunciation was the belief that the phenomenal world in all its manifestations is illusory *(Māyā)* and an obstacle to acquiring union with true reality. In Jainism, there was an existence of continuous observation of ascetic vows. The conviction that only moral and passionless behaviour and uninterrupted self-mortification can purify the soul from the contaminating karma-matter and thus lead to liberation is grounded in the teaching that it is the physical weight of Karma (q.v.) which prevents the soul from rising to heaven.

Although in the majority of cases the ascetic is a male, there are many instances in which males and females of any age were engaged in occasional or continuous acts of ascetic self-discipline for a variety of reasons. The beautiful Jaina Princess Mallināthā, the only female Tīrthaṅkara (q.v.), maintained celibacy and fasting throughout her life for liberation's sake, whereas Princess Ambā of Vārāṇasi underwent severe castigation for many years to acquire superhuman powers for the purpose of taking revenge on her deadly enemy, Prince Bhīṣma (q.v.). In many traditions, widows, irrespective of age, were often expected to live the rest of their lives either by entering a convent or by withdrawing from society. It was not only human beings, but the gods and demons also, who practised asceticism and applied it for their own advantage. For example, the gods Prajāpati and Brahmā increased their creative powers by practising asceticism for an extended period, and the demon Tāraka (q.v.) frightened the Vedic pantheon through the heat aroused by ascetic fervour. Another story is told of the demon Bhasmāsura (q.v.), who by means of tapa wrested the boon from Śiva that any person on whose head he placed his hands would be reduced to ashes. Having received the boon, he wished to test it by placing his hands on the head of Śiva himself. The terrified god was put to flight, pursued hotly by the demon, until Viṣṇu transformed himself into Mohinī, and stopped the chase with the suggestion that the demon have a dance with her. One of the poses was in which the demon had to place his hands over his head and thus the simpleton asura was reduced to ashes.

The appearance of ascetics may differ considerably. While Christian ascetics had a 'garment of a camel's hair' and the Sufis had a cloak of wool *(sūf)*, the Hindu, Jaina and Buddhist monks generally wore white or saffron-yellow robes of cotton. A dispute about clothing among Jaina monks resulted in a division into two sects: the moderate 'white-robed' *(Śvetāmbara)* and the very strict and naked 'space-clad' *(Digambara)*. Both sects, on the lines of Mahāvīra (q.v.), carry a soft broomlike utensil for removing insects from the path and a small cloth before the mouth to prevent them from being swallowed. All the monks carry a begging bowl. Most of the monks wear their hair short, shaven, or tonsured, and occasionally are bearded, while anchoritic ascetics, such as Sannyāsins, Yogins, or itinerant sādhus, often express their independent status by individualised hair styles and garments. Generally, the monks remained barefoot.

Manifestations of ascetic behaviour may reach from simple forms of abstinence to acts of self-torture and mutilation. The chief classes of tapasvins are: the *jalāśayi* who remain immersed up to their waist in water for days or weeks on end; the *bahūdaka* (bahu-udaka, 'abundant-watered'), itinerant red-garbed mendicants who are constantly on the move from one sacred bathing-place to another, trying during their lifetime to bathe in as many of India's countless sacred waters as possible; the *niś-calin*, 'non-movers', who stand or sit in one spot for years, without moving, while birds reputedly make nests in their hair, creepers climb up their legs, and anthills grow up around their feet (e.g. Gomaṭeśvara); *khaḍāśri*, 'standing', those who live without ever lying down, and remain permanently upright, sometimes leaning on a staff; *bhūmikā*, 'earthlings', who sleep on the ground, never using bed or mattress; *kuṭilakā*, 'crooked', who never stand, sit or lie in a straightened position, but always remain bent; *śaṅkuśī*, 'spike-lying', who spend hours every day lying on a bed of nails; *chinnakā*, who lacerate, mutilate or maim themselves, e.g. the Ājīvikas; *ūrdhva-mukhi*, 'up-faced', who hold their faces upwards to the sky until their neck muscles harden, *nīca-śirasi*, 'down-headed', who keep their heads hanging down, with feet attached to the bough of a tree, like the Ājīvikas; *ūrdhva-bāhu*, those sādhus who keep their arms upraised till they stiffen and are fixed in that attitude permanently; *nakhi-muṣṭ*, 'nail-fist', who keep their fists permanently closed so that the nails grow into flesh; another type of this category holds a small pot containing a sacred plant like the *tulasī* till their long curved nails grow around it like an iron frame.

Several types of *tapasvins* are named after their dietary habits. For example, there are those who live only on fruits, or only on milk, or herbs, or roots or wild plants. Others never swallow more than eight mouthfuls per day. There are those who practise *cāndrāyaṇa* i.e. those whose meals are regulated by the waxing and waning of the moon. The *uñchavṛtti* live by gleaning the grains left by the reapers. In the *Buddhacarita*, Aśvaghoṣa mentions ascetics who lived like birds, subsisting only on the grain left in the fields. There are some who haunt graveyards and cremation grounds and eat human flesh, and others who supplement their diet with cowdung and urine or human excreta. There are also various kinds of 'fire' ascetics, of whom the *Pañca-tapasvin* are the best known. They are so called because they observe the *pañca-tapas*, 'five penances', by sitting beneath the scorching sun, with four great fires on all four sides blazing around them. Because of its many perversions, this type of asceticism was condemned by the Buddha, Kabīr, Guru Nānak, Dayānanda and many modern leaders.

The most common phenomenon of self-discipline is *fasting*. The fasting may be continued for several days together. Mild forms of fasting are recommended among all the religions of the world. There is a legend of King Viśvāmitra, who 'lived on air alone for a thousand years' to subdue his carnal desires, and the suicidal fast in Jainism may serve as an example of extreme forms of asceticism.

Brahmacarya (celibacy) is another common expression of ascetic behaviour. In Hinduism, as already written, a person is supposed to lead the life of *brahmacarya* during student days. There were also Naiṣṭhika Brahmacāris who remained celibate throughout their lives. In Brahmacarya, the heat of sexual desire is sublimated to produce enormous power. In Jainism, permanent abstinence is an essential ingredient in the endeavour to achieve eternal salvation for the soul. Jainism, in its negative view of sexuality, even went so far as to see in sex and women 'the root of all miseries'. The most radical expression of celibacy is mutilation. There are cases who emasculated themselves early in life 'for the kingdom of heaven's sake'. The religio-ethical aspect of sexual continence is reflected in the dedication of one's life to the divine and to mankind. This ideal was pursued by Mahātmā Gāndhi, who advocated total abstinence and self-control of the senses (brahmacarya) by sacrificing marital love for the sake of Universal Love.

Although silence *(mauna)* in the context of religion is not always an ascetic expression, its practice, nevertheless, is a common form of self-discipline in all religious traditions. It can be a spiritual exercise by a mystic preparing for enlightenment, as in the case of Bodhidharma, who is said to have meditated for nine years facing a stone wall. Wherever there are mystical movements, true ascetic silence, which implies both outward quietness and freedom from disquieting thoughts and emotion, is found. In Indian religions silence manifested itself early as an ascetic discipline.

Asceticism may involve *self-denial* for the sake of others in addition to redemptive benefits for one's self. This is expressed in Ahiṁsā, meaning not only the virtue of 'non-injury' to living being as practised to various degrees in Hinduism, Jainism, and Buddhism, but also, consequently, abstention from meat consumption and from any activities which might inflict pain on others. In modern times Gāndhi extended its meaning to 'universal love' which requires the sacrifice of total dedication, including voluntary poverty.

According to the Hindu view, a positive gain is to be derived from asceticism and renunciation — the force derived therefrom far exceeding the mundane pleasures which must of necessity be given up. To the popular mind *tapa* is an outward sign of advanced spirituality.

Āścarya-cūḍāmaṇi. See *Cūḍāmaṇi*.

Āsecana. It is a vessel to hold liquids, such as ghṛta (Śa. Brā. 2.1.9.5). Nothing is known about its shape and make.

Asedha Bhaṅgādhikṛta. A police official for controlling escape from imprisonment or unlawful custody. Such a duty, according to Kauṭilya, was entrusted to the Superintendent of Jails (Artha. 4.9).

Āsergar. Aśvathāmā-giri, 18 kms north of Burhanpur, as mentioned in the *Pṛthvirāja Rāso*. It is Asirgarh.

Aśeṣa-sāmrājya. Name of Śiva.

Ashangban Minaketan Singh (1906-). Eminent Manipuri poet, folklorist, essayist, grammarian and literary critic. A graduate of Calcuttā University, he studied Sanskrit and old Manipuri language and literature. He retired as an Associate Professor and Head, Manipuri Language and Literature Division, Centre of Post-graduate Studies (J.N.U.), Imphāl. He won the Sāhitya Akademi Award in 1977 for his poetical work *Asheibagi Nitaipod* (Concluding Verse of the Poet; 1976). His first poetical collection *Basanta Sheireng* (Poems of the Spring; 1932) contains some of the better poems of the period. In his Manipuri grammar *Meitei Lonjan* (1949) he tried to analyse Manipuri language in the light of systematic grammar and thereby tried to find out the origin of the Manipuri language. Being the first autobiographer in Manipuri, his autobiography *Punsigi Saktam* (Pt. I) was published in 1980. His drama *Sītā Banabās* (1946) has been staged several times. He is very much influenced by the Sanskrit language and literature. He has translated the Bengāli *Meghanāda-badha Kāvya* of Madhusūdana Dutta in Sanskritised Manipuri. Some of his publications include *Bharat Caru* (two volumes), *Tonu Laijinglembi, Meitei Upanyās, Asheibagi Sheiroi*, etc. He is associated with several literary and cultural organisations of Manipur. He is the former President of the Manipuri Sāhitya Pariṣad which gave him the title of *Sāhitya Ratna*. He is the recipient of the Fellowship Award of the Manipur State Kalā Akademi.

Asheibagi Nitaipod (Manipuri). A collection of two poems by Ashangbam Minaketan Singh, first edition of which was published in 1976. It won the Sāhitya Akademi Award. The first poem 'Piye Thadoi', running into 21 pages, is a reconstruction of a last poem 'Pithadoi' which he composed quite some time back. It is based on the legendary Khomba-Thoibi love story of Moirang. The second poem 'Nungshi Wakheiba', running into 81 pages, is also based on the legend of the tragic love between Itiben, a daughter of the ruler of the Sheloi Langmai, and Calamba, a prince of the Ningthouja, a clan of ancient Manipur. Both of them meet secretly and when the identity of Calamba could not be established properly, he was killed by the father of Itiben. Itiben committed suicide and their souls were united in death.

Ashes *(Bhasman)*. Burning was believed to reduce substances to their pure primal state, thus ashes were considered to be the sign of a pure substance. According to the alchemical theory some elements of the original cosmic matter are present in all things, but they are concealed by the 'accidents' of their outward form. These superfluous accretions can be dispersed and the inherent basic element of a thing may be brought out in part by reducing it to ashes. Hence ashes are regarded as a manifestation of primal matter. In the Āyurvedic system of medicine, the *Loha-bhasma* (iron-ashes) and *Svarṇa*-bhasma (gold-ashes) are prescribed as potent medicines. Thus reduction of anything to ash is therefore a form of purification, and the ancient Ṛṣis who flashed forth fire from the eyes and reduced lesser mortals to ashes, both punished and purified them by this means. When Kāma, the god of love, tried to arouse the passions of Śiva for Pārvatī, Śiva reduced him to ashes by his third eye. Śiva thus punished as also purified him.

Ashes have been associated with great efficacy and magico-curative value from very ancient times. According to the *Śiva-purāṇa* (*Vidyeśvara-Saṁhitā* 1.24.1ff), *bhasman* is most auspicious in all rites. The *Śiva-purāṇa* (1.18.57-60) speaks of three kinds of ashes *(vibhūti)* — from *Lokāgni* (popular fire), *Vedāgni* (from sacrificial fire) and from *Śivāgni* (from fire auspicious to Śiva). The ashes from the *Lokāgni* are meant for the purification of liquids, woods, corn, things touched by dogs, clothes and other such things. In these cases the *bhasman* may be used in a dry form or wetted with water. The *Vedāgni-ja bhasma* is accomplished while the sacrificial rituals and *mantras* are in progress, and is to be applied to the body after the ritual. In essence, the *bhasman* of this type is only the 'ritual in the form of the bhasman'; and by applying this bhasman the whole ritual is indeed transferred to the body. The third variety is produced by *Śivāgni*. This fire is kindled by the recitation of the *aghora-mantra* from the wood of *bilva*-tree. In it the dried dung of a tawny cow, or any cow, should be burnt, or the wood of the *śami*-tree, or that of the *Aśvattha* or of the *palāśa*-tree may be burnt and the ashes produced, from trees like the *Vaṭa* (Banyan) and *Bilva*.

The use of *bhasman* for purificatory purposes was a general custom. Another aspect of the motif of purification is that of protection. The *Brahmāṇḍa-purāṇa* (1.2.27.114-115ff) gives an explanation how *bhasman* came to be regarded as a protective device. It is said that *bhasman* is the semen of Śiva, and he smeared his body therewith. From that time, it became an auspicious thing and a protection. According to the *Śiva-purāṇa* (7.28.13) the ashes are the semen of fire. Hence, a person who takes the 'ash-bath' with a *mantra*, having the word agni in it, gets free from all fetters. A person who purifies himself by the *bhasma-snāna* is called *bhasma-niṣṭha*. All evils and diseases including the ghosts and other evil powers vanish in his case. Some ascetics smear their whole body with ashes, others powder their hair with it; many make caste marks on the forehead and other parts of the body with ashes. The ash-bath is fraught with magical virtues and believed to be a panacea of all ills. In mythology the first ash-bath was taken by Śiva in the ashes of Kāma mixed with mercury, hence Śiva is spoken of as *bhasma-priya*, 'ash-loving'. It is a practice followed by many of his devotees. This custom may derive from Vedic times when ashes from the sacrificial fire were applied to different parts of the body. The purifying and sterilising properties of fire or extreme heat were well known in Vedic times, and hence ashes were considered to share those properties. They were also said to have fecundating properties as well as the power to avert evil (J. Gonda, *Aspects of Early Viṣṇuism*, p. 193). Among the great powers attributed to ashes was that of resuscitating the dead, as recounted in the story of the young Brahmin Candrasvāmin whose dead wife was about to be cremated. But a Kāpālika ascetic threw some ashes on the girl's corpse which then arose uninjured from the fire (*Kathāsaritsāgara*, Vol. II, pp. 611f, 2nd ed., Delhi, 1968).

Ashes also symbolise renunciation of worldly things, and mark the true exponent of the mystic path. They are a reminder of the ultimate destiny of the universe when all things will be reduced to dross and only the pure gold remains.

Ashes play a significant role in alchemy since the reduction of substances to their primary elements precedes their use in alchemical experiments. In mediaeval alchemy ashes from the sacrificial fire, from the *dhūni* or Jogi's fire, from the burning of certain kinds of wood, from cowdung, or from the cremated remains of a corpse, often constituted the basic cohesive ingredient in the preparation of elixirs.

Śiva tells Pārvatī that everything is nothing but *bhasman*, such as fire, air, water and earth. These should not be applied by a Pāśupata without getting initiated (Skanda. 7.1.130.79). *Bhasman* is also apt to release one even from the 'great sins'. A person may drink wine, may commit intercourse with a preceptor's wife, or may commit theft or kill a Brahmin; he is set free from these sins if he smears ashes on his body or sleeps on a bed of ashes and mutters the *Rudrādhyāya*. This is the way of the Pāśupatas (7.1.130.77).

Ashing. A mother tongue, which is spoken in NEFA. Ashing speakers being a section of the Abor/Adi tribe their language also was reported to be Abor/Adi. It was classified according to the census.

Ashk, Upendra Nāth. See *Upendra Nāth Ashk*.

Asi. A sword; its point (*agra*) is placed on the head of a bride by her father or brother.

Asi usually denotes the sacrificial knife (Ṛg. 1.162.20; 10.79.6, Atharva. 9.3.9; 10.1.20, etc.), but occasionally appears to mean a knife used in war. Mention is made of a sheath to which a belt was attached. The *asi-dhārā* also denotes 'sheath'.

Asi (Asī). Name of a streamlet to the south of Vārāṇasī (q.v.); the river flows into the river Gaṅgā. It is also called a 'dry stream'; only during the rainy season it has water.

Asiatic Society. Asiatic Societies are found in almost every country of Europe, and in each of the then presidency towns of India. Most of them published journals. That of Bengāl in Calcuttā was instituted by Sir William Jones on January 15, 1784, during the administration of Warren Hastings (Governor-General of India), who became its patron, with Sir William Jones and Charles Wilkins on the Committee. Their Researches concluded with its 20th volume in 1839, but were continued in the Journal of the same Society. The Royal Asiatic Society of London was founded by the retired members of the Asiatic Society of Bengāl, and it founded, in its turn, the branches at Bombay and, in 1843, in Ceylon. In 1819 the Madrās branch was affiliated, and produced Transactions and a Journal.

So far as the Asiatic Society in Calcuttā is concerned, its name was changed to the Asiatic Society of Bengāl and then, in 1936, to the Royal Asiatic Society of Bengal. Its objects from the very beginning were to investigate whatever is rare in the stupendous fabric of nature; to correct the geography of Asia by new observations and discoveries; to trace the literatures and even traditions, of those nations, who from time to time have peopled or desolated it, to bring to light their various forms of government, with their institutions, civil and religious and to examine their improvements and methods in arithmetic and general physics, their skill in surgery and medicine and their advancements, whatever may be in anatomy and chemistry.

The Society was first housed in the Western annexe of the Calcuttā High Court, but was later (1808) shifted to the junction of Park Street and Chowringhee Road and accommodated in a plot of land gifted by the Government. Since then it has been there (1, Park Street) with periodic extensions and renovations now thoroughly rebuilt in a new mansion. For more than 50 years (1788-1833) the Society continued to bring out a serial publication entitled *Asiatic Researches* and with 20 volumes threw light on various branches of Indology like Indian archaeology, mythology, ethnology, numismatics, iconography, astronomy, history, agriculture, etc. The principal contributors to these compilations were Jones, Charles Wilkins, Nathaniel, Brassis, Halhead, H.T. Colebrook, J.H. Harrington, William Carey, Rājendralāl Mitra, James Princep and others. The last named scholar of Indology, who had deciphered Aśoka's inscriptions, brought out from 1832 onwards a journal — *Journal of the Asiatic Society of Bengāl* — which after the cessation of the publication of *Asiatic Researches* in 1939 was regarded as the official organ of the Society.

Side by side with the collection of articles of antiquarian interest, collection of old manuscripts in various languages such as Sanskrit, Arabic, Persian, Hindusthāni, Nepalese, Tibetan, Chinese, Burmese, etc., also began to grow in size as days passed. The entire collection of Arabic-Persian manuscripts in the library of Tipu Sultān after his fall in 1804 was made over to the Society as a gift from the Fort William College where these had been first stocked after their transfer from Śrīraṅgāpattam. With the winding up of the College in 1854 its entire collection of books was also handed over to the Society. Most of the manuscripts referred to above were printed subsequently in a serial publication called *Bibliotheka Indica* under the editorship of an able body of Indologists, both European and Indian. With the passage of time Indian scholars began to evince greater interest in the affairs of the Society and more and more of them came to be associated with its functioning.

The Society maintains a fine library of printed books and manuscripts. It has also translated many books into English. After Independence, it was renamed the Asiatic Society.

The Asiatic Society of Bombay arose out of the Literary Society of Bombay, which was founded in 1804 by Sir James Mackintosh, Recorder of Bombay. In 1829 the Literary Society resolved that thenceforward it would be considered as an integral portion of the Royal Asiatic Society, under the appellation of the Bombay Branch of the Royal Asiatic Society. Originally only the Europeans were allowed to be members of the Society. The first Indian to be elected a member was Māneckji Cursetji in 1840. The Society is publishing its Journal since 1841. The name of the Society was changed to the present one after Independence in 1947.

Asidaṁṣṭra (Asidaṁṣṭraka). The marine monster *makara* or crocodile (painted on the banner of Kāmadeva).

Asiddha. Unestablished (reason); untrue; unproved.

A fallacious reason. The unproved middle is a fallacy which occurs when the reason employed in any inference is itself unproved or unestablished and, therefore, it does not lead to any valid conclusion. It is also called *Sādhya* (probandum or the characteristic sought to be proved). If the *Sādhya* is something yet to be proved and if the reason employed is equally unproved, it has the same status as that of the *Sādhya.* It is illustrated thus: 'Shadow is a substance, because it moves.' Here the reason is the alleged movement of the shadow. It is unproved as the *Sādhya*, viz. the substantiality of the shadow. It is of three kinds: *Āśraya-asiddha* (unestablished in respect of abode; e.g. shadow is characterised by movement, because it is perceived as occupying different spaces), *Svarūpa-asiddha* (unestablished in respect of itself, e.g. the movement of the shadow), *Vyāpatva-asiddha* (unestablished in respect of its concomitance with *Sādhya*, e.g. the hill contains fire, because it contains black smoke; here black smoke is a defective reason, because there is already a universal relation between smoke and fire and as such the addition of the word 'black' to smoke is redundant).

Asiddhāratha. A minister of Daśaratha (Rām. Bā. 7.3).

Asidhārā-vrata. Name of a *vrata* or vow, said to be as difficult to observe as staying on the edge (*dhārā*) of the sword (*asi*). Sometimes, this difficulty is described as comparable to the abstinence of a young man lying in the same bed as a beautiful girl. It starts from the 15th of bright fortnight of Āśvina, Kārtika or Āṣāḍha; its duration is five or 10 days, one year or 12 years. One has to sleep on the ground without any bedding; outside the house, to take meals only at night, to sleep with his wife but without any sexual intercourse, not to show any anger, do constant chanting of Hari and perform yajñas. It enables one to have different fruits and results; for example, one who performs this vrata for 12 years becomes the lord of the universe and after death meets Janārdana (Viṣṇudharmottara. 3.218.1-25; Hemā. Vrata. 2.825-27).

Asidhenu. Weapon of war used in ancient India. It is a small dagger one cubit in length. It has three edges and is used in close fighting. Its handle is slender and small. Perhaps it is the same as the *Asiyasti* of Kauṭilya.

Asig (Asigu). Jaina poet and author in Rājasthāni of *Jīvadaya Rāsa* in 53 verses (composed in 1,200) on the importance of mercy in living beings and *Candana Bāla Rāsa* in 35 verses on the incident of giving alms to Lord Mahāvīra. He also wrote *Kṛpaṇ-Gṛhini Saṁvād* in nine verses forming a dialogue between a husband and a wife about the proper use of money.

Asigu. See *Asig.*

Āśīḥ. Desire for personal welfare. It is a feeling arising out of a desire to live and not to be non-existent. It is eternal and exists in all creatures, past, present and future.

Asija. Synonym of Utathya, according to the *Vāyu-purāṇa.*

Asika. A town on the Kṛṣṇaveṇī over which Gautamīputra Śātkarṇi had control as can be seen from a Nāsik inscription dated in the 18th year of the Queen Gautamī Balaśrī. The Kṛṣṇaveṇī is the river Kṛṣṇa.

Asikini. Wife of Prācetasa Dakṣa. As she was the daughter of Pañcajana Prajāpati, she was also called Pāñcajanī (Bhāg. 6.4). Dakṣa Prajāpati, son of Brahmā, commenced creation with his own mind. When he found that it was not conducive to the propagation of the species, he decided to effect it by the sexual union of the male and the female. He, therefore, married Asikini, daughter of Vīraṇaprajāpati (in the 7th Skandha of *Devī Bhāgavata*, it is mentioned that Vīraṇī was born of the left thumb of Brahmā) and begot 5,000 Haryaśvas with a view to propagating his species. The Haryaśvas also evinced great desire to increase their number. Knowing this, the sage Nārada approached the Haryaśvas and advised them instead to find out the limits of the earth. The Haryaśvas never returned. Then the virile Dakṣa begot of Asikini another thousand sons called Sabalāśvas. They were also persuaded by Nārada to find out the boundaries of the earth, instead of propagating their race. The Sabalāśvas never returned. The loss of Sabalāśvas infuriated Dakṣa and he cursed Nārada. Again, to commence creation, Dakṣa got of Asikini 60 daughters. Of these, he gave 10 to Dharma, 13 to Kaśyapa, 27 to Soma, four to Ariṣṭanemi, two to Bahuputra, two to Aṅgiras and two to the scholar Kṛśāśva (Mb. Anu. 1; Viṣṇu. Bhāg. 6).

Asiknī. Name of a river (Ṛg. 8.20.25; 10.75.5). The *Nirukta* (9.26) mentions that its name was derived from its black water. Literally, Asiknī means black. The river flows through the Punjāb in India. Later its name was changed to Candrabhāgā, modern Cenāb. The Greeks called the river Asikines. *Bhāgvata* (5.19.18). See *Asitā*.

'Where Alexander crossed it with his army upon boats and skins, the stream was rapid and the channel was full of large and sharp rocks.' This description refers to Asiknī.

Asikṛṣṇa. A king of the Lunar dynasty, who was the son of Aśvamedhas (Bhāg. 9).

Asikuṇḍa. Name of a sacred place (tīrtha) in the region of Mathurā. The *Varāha-purāṇa* (163.13; 166) narrates the glory and merit of this place.

Asiladurga. Junāgarh.

Asilakṣaṇa Jātaka. 126th story of the Pāli *Jātaka* (q.v.). There was a Brahmin in the court of Kosala King. Whenever a sword was brought in the court, this Brahmin just by smelling it would pronounce whether it was auspicious or not. Actually he would declare fit the swords manufactured by only those smiths who had bribed him. To teach him a lesson, a smith put some pepper powder on the sword brought by him. No sooner did the Brahmin smell it, than he sneezed violently and struck his nose against the sword, which cut it off. When the monks (*bhikṣus*) related this incident to the Buddha, he said that in the past life also this Brahmin had his nose cut off in a like manner.

In former times when Brahmadatta was the king of Vārāṇasī, he had a Brahmin in his court who had lost his nose in the manner mentioned above. King Brahmadatta had no son and so decided that he would marry his daughter to his nephew (sister's son) and give them the kingdom. Later he changed his opinion and saw to it that they did not see each other. The nephew was in fact deeply in love with the princess and through the mediation of an old woman contrived that she would take the princess to the cremation ground so that she was to be cured there of an evil eye. The nephew was lying there feigning as a corpse. As soon as the princess reached there, the alleged corpse gave out a loud sneeze which frightened her escorts who ran away. In this manner, the lovers were joined. Later when he had succeeded his uncle, he saw one day that the false nose of the sword-tester Brahmin melt away in the sun. He told the embarrassed man: 'A sneeze deprived you of your nose, while a sneeze gave me a princess for a wife and the kingdom.' The Buddha was the nephew in that birth.

Asila Pallika. Name of an ancient village, which has been identified with Asapalli, located at a distance of 16 kms from Baryadi and near Ahmedābād in Gujarāt State.

Asiloma. Prime Minister of Mahiṣāśva (Devī Bhāg. 5).

Asiloma. A demon, who was the son of Kaśyapa by his wife Danu.

Asim Kumār Caṭṭerjee. Modern scholar, whose chief work is *A Comprehensive History of Jainism*, up to 1000 A.D.

Asīmakṛṣṇa. A king of the Lunar dynasty, who was the son of Aśvamedhaka. His son was Nimicaka. See *Adhisāmakṛṣṇa.*

Asiparṇinī. Daughter of Kaśyapa by his wife Muni.

Asipatravana. One of the notorious 28 hells. Those who destroy forests without purpose will go to this hell (Mb. Anu. 6; Viṣṇu. 2). According to the Devī Bhāg. (8), those who forsake their own natural duty and go in for that of others are thrown into this hell; they die by the orderlies of Yama, the king of Death. There they will be whipped by a whip made of thorny herbs and as they run about with pain, they will be followed and whipped. Crashing against the big stones there they will fall fainting and the moment they wake up from the faint, they will be stabbed again. This will be repeated. According to another version, it consists of a forest, the leaves of whose trees are sharp swords (*asi*) (Viṣṇu. 2.6). Those who stray from the Vedic path, such as hunters and slaughterers of camels, also go to this hell (Bhāg. 5.26.7 and 15; Brahma. 2.28.84).

Ā-śir. 'Admixture' denotes the mixing, and more especially the milk mixed with the juice, of the Soma before it was offered to the gods. In this sense it is not rare from the *Ṛgveda* (1.134.6; 3.53.14; 8.2.10.11, etc.) onwards. Not milk alone was employed for this purpose. The epithet 'having three admixtures' applied to Soma (Ṛg. 5.27.5) is explained by the other epithets 'mixed with milk' (*gavāśir*), 'mixed with curds' (*dadhy-āśir*), and 'mixed with grain' (*yavāśir*) — all referring to Soma.

Aśiras. 'Headless'; a dānava (Brahmāṇḍ. 3.6.5); also spirits or beings without heads.

Asirgarh. A strong fortress situated on an isolated hill in the Satpurā range. It was a stronghold of a shepherd race, from one of whom, Āśā Ahir, it obtained its name. It was occupied by Rājpūts, and is frequently mentioned in the poetry of that race. Because of its strategic importance, it was taken by the Sultāns of Delhi, then by Emperor Akbar (1601), then by the Scindiās and finally in 1803 it was conquered by the East India Company and became a part of the British Indian Empire. In modern times it has lost its strategic importance.

Āsiriya Mālai (Before 12th cent.). Collection of Tamil poems in *asiriyam* metre, on the *puram* theme; now lost but for 17 poems, preserved in the collection *Purattirațțu* (q.v.). Of these 17, five are inferred to be from some ancient *Rāmāyaṇa*.

Āsiriya Nikaṇḍu. Tamil lexical work by Āṇḍi Pulavar (q.v.) with sections, dealing with about 13,000 words. The work is written in *viruttam* metre.

Āsiriyargal Paṇṇirutirumurai (Tamil). Twelve books of Śaiva hymns, which are very popular and are held in high esteem by the devotees of Śiva. The hymns composed by different minstrel poets at different times (spread over five to six centuries, at the least) were organised later into 12 canonical books. Though on the basis of their contents, they have been collected together as a group, their poetic quality is very varied. The first three books consist of what remains of Sambandar's poetry. The verses abound in beautiful descriptions of nature, they are passages of high poetic value where God is delineated as the lover and the poet as the love-lorn lady pining for union with Him. Books four to six contain the poetry of Appar (q.v.). His hymns are among the most emotional and soul-stirring in all hymnal literature. The seventh book contains the hymns composed by Sundarar (q.v.). He preferred the approach of a loving but critical friend when singing of God and in many of his poems he lampoons Him for His many mistakes and failures. Sundarar's hymns are the most interesting to read because of the liberties he could take with the Lord. Māṇikkavācakar's famous poems: *Tiruvācakam* and *Tirukkovaiyār* (q.v.) have been collected in the eighth book. The poet-devotee's mood is one of repentance and his lamentations can be called his mode of worship. *Tirukkovaiyār* is cast in the erotic mood, the poet singing of God as the lover. The hymns of nine devotees among whom was a Cola king constitute the material of the ninth book. Tirumūlar's *Tiru-mandiram* (q.v.) constitutes the 10th book. The 11th is called *Padinorām Tirumurai* (q.v.) or the Eleventh *Tirumurai.* The 12th book is *Periya-purāṇam* (q.v.). These 12 books along with the 14 Siddhānta Śāstras (q.v.) make up the sacred literature of the Tamil Śaivites.

Āśīrvāda (Blessings). First ever Sindhi novel by Śewak Bhojrāj on a political theme encompassing political events that took place during the second and third decades of the 20th century. It was published in 1933 and its second edition in Devanāgarī (Sindhi) script was published by the Lok Sevā Maṇḍal, Bombay, in 1964. The author happened to be a freedom fighter and the major portion of the novel is based on the near real incidents in which he was involved personally. After the hero is released from prison, he seeks the hand of Kamalā, a girl of his dreams when he was young, and both of them seek Āśīrvāda of the hero's mother for spending their lives in the service of the humanity.

Āśis. 'Hope', personified as the daughter of Bhaga.

Āśiṣa (Āśisa). A form of benediction, only bestowed by women and priests. It is performed by clasping both hands over the person's head, and waving over him a piece of silver or other valuable, which is bestowed in charity. This is a very ancient ceremony, and is called *Nacravali*. Colonel Tod frequently had a large salver filled with silver coins waved over his head, which was handed over for distribution amongst his attendants. It is most appropriate from ladies by whom also he had this performed.

Initially, it was a benediction, pronounced by the Hotṛ saying: this sacrificer desires long life.

Asita. A mythical sage of this name figures as a magician in the *Atharvaveda* in conjunction with Gaya (1.14.4) or with Jamadagni (6.137.1). In the *Śatapatha-brāhmaṇa* (13.4.3.11) he appears as Asita Dhānva and as Daivala or Devala in the *Pañcaviṁśa-brāhmaṇa* (14.11.18.19) and *Kāṭhaka-saṁhitā* (22.11).

Asita. Name of a black snake mentioned in the later *Saṁhitās* (Atharva. 3.27.1; 5.13.5.6; 6.56.2, etc., Tai. Saṁ. 5.5,10.1; Mai. Saṁ. 3.14.18, etc.).

Asita. The name of the Lord of darkness and of magic.

Asita. A king of the Solar dynasty, who was the son of King Bharata or Dhruvasandhi. His enemies Haihaya Tālajaṅgha and Śaśabindu defeated him and drove him out of his kingdom. He began to live in the Himālayas with his two queens, and later on died there. At the time of his death, both of his queens were pregnant. One of the queens, in order to destroy the babe in the other queen's womb, administered poisonous food to her, named Kālindī. On knowing this, Kālindī began to lament. But the sage Cyavana Bhārgava blessed the poisoned queen and a son named Sagara was born (Rām. Bā. 70; Ayo. 110).

Asita. Name of a king, who was defeated by King Māndhātā (Mb. Śānti. 29.81).

Asita. An ancient Vedāntācārya who, according to the *Bhagavadgītā* (10.13) has been considered as equal to Vyāsa (*Asito Devalo Vyāsaḥ*).

Asita. Name of the sage, to whom the earth revealed the ignorance of worldly kings; this he reported to Janaka (Viṣṇu. 4.24.127).

Asita. Name of a sage (Mb. Śānti. 47.7).

Asita. Name of a king (Mb. Dro. 62.11; Mb. Śānti. 29.88).

Asita. A Siddha who acted as Purohita at Kṛṣṇa's Yajña in Kurukṣetra.

Asita. A sage from the Himālayas, who greeted the birth of the Buddha. Asita likened Buddha to Skanda, son of Agni.

Asita. A mountain in the west (Mb. Vana. 89.11-12). There were the hermitages of the sages Cyavana and Kakṣasena on this mountain.

Asita. One of the Ṛtviks of the Sarpasatra of Janamejaya (Mb. Ādi. 53). He got, by the blessing of Śiva, a son named Devala. Once Asita explained to King Janaka the philosophy of rebirth (Brahmāṇḍ. 47).

Asitā. A celestial nymph, who was the daughter of Kaśyapa and Muni. She had taken part in the birthday celebrations of Arjuna (Mb. Ādi. 122.63).

Asitā. Name of a daughter of Vīraṇa and wife of Dakṣa. See *Asikini.*

Asitā. The river Yamunā.

Asitā. Name of the river Akesines (Cenāb, Candrabhāgā) in the Punjāb (Ṛg. 8.20.25). Same as Asiknī (q.v.).

Asitā. Name of a river where lived Yogācārya Asita. It is regarded as a suitable place for offering the Śrāddhas (Vāyu. 77.38; Brahmāṇḍ. 3.13.39).

Asitābhraśekhara. Name of a Buddha.

Asitābhū Jātaka. 23rd story of the Pāli *Jātaka* (q.v.), which was related in relation to a girl who, though beautiful and accomplished, was neglected by her husband. Utterly disappointed, she decided to become an ascetic. The Buddha said that in her former life also she had done the same thing.

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva had become an ascetic and had repaired to the Himālayas. King Brahmadatta's son, Brahmadatta Kumāra, used to live surrounded with troops. Brahmadatta, therefore, suspected him and exiled him from his kingdom. The son left home with his wife Asitābhū and proceeded to the Himālayas. There he fell in love with a Kinnara girl in utter neglect of his wife. She felt disgusted, left him, went to Bodhisattva and became an ascetic.

Asita Devala. See *Asita Kāśyapa.*

Asita Dhānvana (Asitadhanvā). A king of the Vedic times. The Veda of Asuravidyā was written by him (Sāṅkh Sraut. 16.2.20). He has also been called as Asita Dhānva (Śa. Brā. 13.4.3.11; Āśva. Śrau. 10.7; Pañca. Brā. 14.11.18.39).

Asitadhvaja. Son of Kaśyapa and Vinatā. He was present at the birthday celebrations of Arjuna (Mb. Ādi. 122.72).

Asita Kāśyapa (Asita Devala). Hymn-seer (Ṛg. 9.5-24). Son of Kaśyapa, he is mentioned along with Gaya and Jamadagni. He is also called Devala Kāśyapa, Asita Devala and Asito Devala. His wife was Ekaparṇā, a daughter of the Himālaya. He was a priest in the Yajña of Yudhiṣṭhira (Bhāg. 10.74.7). When Yudhiṣṭhira entered the assembly of Yama, he also reached there along with other Ṛṣis (Mb. Sabhā. 4.8). When Nārada was describing Brahmadeva's assembly to Yudhiṣṭhira, he was present there (11.225). To meet Kṛṣṇa and Balarāma, he along with other Ṛṣis went to the Syamantaka region (Bhāg. 10.84.3). He, along with Śrutadeva Brahmin and Kṛṣṇa, went to the Videha country to meet Bahulāśva (10.86.18). He also repaired to the Piṇḍāraka region along with Nārada and others (1.1.11).

He had a religious discussion with Jaigīṣavya and Nārada on the means of attaining Brahma-pada or Mokṣa (Mb. Śānti. 222). He led a householder's life in the Ādityatīrtha and practised Yoga as a devotee. Once the sage Jaigīṣavya (q.v.) came to his āśramā disguised as a Brahmin. He then came to know how great a Yogī he (Jaigīṣavya) was. Devala always used to watch Jaigīṣavya but, after some time, he was lost sight of and he could not ascertain as to where he had gone. Later he came to Devala for alms and was worshipped by Devala but he never spoke a word. Then Devala went with his earthen jug to the sea-shore but found to his surprise that Jaigīṣavya had arrived there earlier than himself. He wondered how Jaigīṣavya could have done so and, after his ablutions and prayers were over, returned home. There again he found Jaigīṣavya seated there. Then Devala ascended the skies to find out who Jaigīṣavya was and was told that the latter had attained Brahman and so Devala also tried to reach there but, being unworthy, he fell down. He returned to his hermitage and to his surprise he saw Jaigīṣavya seated there as before. Devala became his disciple. Jaigīṣavya imparted to him the knowledge of Yoga and also initiated him into Sannyāsa. It was then that he attained the highest Siddhi (Mb. Śalya. 49).

He asked Satyavatī for marriage (Mb. Ādi. 94.73). The name of his son was Devala (Brahmāṇḍ. 3.8.29-33). He was a Gotrakāra of the Kaśyapa dynasty (Matsya. 199.19; Liṅg. 1.63.51.1) and Mantrakāra (Vāyu. 59.103; Matsya. 145.106-7; Brahmāṇḍ. 2.32.112-113).

He is one of those who spread the story of the *Mahābhārata* to the public. Vyāsa wrote the *Mahābhārata* and taught it to the sage Śuka. He later expounded it to many other disciples. Nārada spread the story among the Devas, Devala among the Pitṛs, Śuka among the Gandharvas and Yakṣas and Vaiśampāyana among men (Mb. Ādi. 1.107-108). He attended the coronation of Yudhiṣṭhira along with Nārada and Vyāsa (Mb. Sabhā. 53.10).

See also *Devala*.

Asita Giri. Name of a mountain where lived the sage Yogācārya Asita (Brahmāṇḍ. 3.33. 39). Same as Asita (q.v.) Parvata.

Āsītaka-bandhas. Seated postures of sexual union. If the man and woman sit facing each other, each with one leg extended and the other drawn up; it is the two-footed position *(Yugma-pāda)*.

If the man sits between the forearms of a woman and takes her by repeatedly shaking his thighs, it is the friction *(Vimarditaka)* position, which becomes *Mārkaṭika* or the monkey position if she faces the opposite way (*Ratirahasya* 10.31-32). See also *Upaviṣṭa-bandha*.

Asitamṛga. A priest of Kāśyapa. He was not invited to a Yajña by Janamejaya. He, however, usurped the role of the priest from the court-appointed priest named Bhūtavīra (Ai. Brā. 7.27). He had many sons and one of them was named Kusurubindu Auddālaki (Jai. Brā. 1.75; Śa. Brā. 1.4).

Asitāṅga. One of the Aṣṭa (eight) Bhairavas, or inferior manifestations of some portion of Śiva.

Asitañjana-nagara. Ancient Kaṁsa district. It was a small kingdom of a king named Mahākaṁsa.

Asita Parvata. A mountain situated on the banks of the river Narmadā, in the country of Ānarta (Mb. Vana. 89.11).

Asita Vārṣagaṇa. Disciple of Harita Kāśyapa. His disciple was Jivhāvat Bādhyoga (Bṛ. Upa. 6.5.3 Kāṇva; 6.4.33 Mādhyam).

Aśiva. 'Inauspicious', 'dangerous' (Ṛg. 1.116.24). The name of a demon causing disease (Ha. Vaṁ. 9560).

Āśī-viṣa. Occurring only in the *Aitareya-brāhmaṇa* (6.1), this word is understood by Roth in his *St. Petersburg Dictionary*, as designating a particular kind of snake, and perhaps means 'having poison *(viṣa)* in its fangs' *(āśī)*.

Āsiya Bānkidāsa. See *Bānkidāsa, Āsiya*.

Askalanda. A town mentioned by the ancient Arabic writers; has been supposed to be the Alexandria built at the confluence of Acesines (Cenāb) with the Indus. But it was also called Askalanda Usa, and may be the Uch of modern times.

Asleṣa. A lunar mansion in Airāvati, the third vīthī of the northern Avaṣtana.

Āśleṣā. One of the 27 wives of Soma.

Aśleṣā. In Hindu astronomy, the asterism of the serpent. A person in this nakṣatra is placed in the *rākṣasa gaṇa*. The influence of Aśleṣā is bad.

Aśleṣāḥ. A vow *(vrata)* or religious function performed with reference to the moon (Soma) in the month of Mārgaśirṣa when the moon is in conjunction with the asterism Mūla.

Aślīla. Profane or indecorous. A fault of composition; using such words as produce in the mind of the hearer a feeling of shame, disgust or inauspiciousness.

Aśma-gandhā. 'Rock-smell' is a plant mentioned in the *Śatapatha-brāhmaṇa* (13.8.1.16), probably identical with the late *aśva-gandhā* 'horse-smell' *(Physalisflexuosa)*.

Aśmaka. Son of Kalmāṣapāda, the king of Ayodhyā (Vāyu. 88.175-77; Brahmāṇḍ. 3.63; Viṣṇu. 4.4.38). Due to the curse of a Brahmin, Kalmāṣapāda could not sexually unite with his wife, but for the propagation of the Ikṣvāku dynasty, he requested the sage Vasiṣṭa to beget a son of his queen Madayantī (Mb. Ādi. 113). The pregnancy lasted for 12 years, but the child did not come out. Thereafter the queen took an 'aśman' (a small cylindrical piece of the granite) and crushed her stomach with it and she delivered a son. As he was born by using 'aśma', a stone, he was named 'Aśmaka'. According to another version, the pregnancy lasted for seven years, when Vasiṣṭa used the 'aśman' and brought the child out (Bhāg. 9.9.39; Viṣṇu 4.4). Aśmaka founded the city of Paudhanyā (Mb. Ādi. 168, 176, 179). He had a son named Mūlaka, who later on came to be called Nārīkavaca (Bhāg. 9.9).

Kalmāṣapāda is also called Saudāsa.

Āśmaka. Name of a Brahmin, who remained with Bhīṣma, when the latter was lying on the bed of arrows.

Aśmaka. Name of a sage (Mb. Śānti. 47.5).

Aśmaka. Name of a king. Karṇa defeated him and received levy from him (Mb. Ka. 8.20). In the Mahābhārata War, he was in favour of the Pāṇḍavas (Mb. Dro. 61).

Aśmaka. Name of a country. There is no agreement among scholars about the situation of this country. Aśmaka is identified by some with the Buddhist Assaka situated between the Godāvarī and Māhiṣmatī on the Narmadā and its capital was Pratiṣṭhāna. It was a part of the Mahārāṣṭra country at the time of Aśoka. It is also an old name of Ṭravancore. Aśmaka was a king of this land. He fought against the Pāṇḍavas in the Mahābhārata War. Abhimanyu killed him (Mb. Dro. 36.23). The *Brahmāṇḍa-purāṇa* mentions Aśmaka as one of the countries of Southern India (Dakṣiṇātya), but, according to the *Kūrma-purāṇa*, it is connected with the countries of the Punjāb; the *Bṛhat-saṁhitā* (14) also places it in the north-west of India. Auxoamis which has been identified by Saint Martin with Sumi (McCrindle's *Ptolemy*) lying a little to the east of Sarasvatī and at a distance of about 40 kms from the sea, was considered to be ancient Aśmaka. The *Daśakumāracarita*, written in the 6th century A.D. by Daṇḍin, describes it as a dependent kingdom of Vidarbha. It is also mentioned in the *Harṣacarita*. It is to be noted that in the Purāṇas, Mūlaka is said to be the son of a king of Aśmaka. Bhaṭṭa Svāmī, the commentator of Kauṭilya's *Arthaśāstra*, identifies Aśmaka with Mahārāṣṭra. It is the Aśvaka of the *Mahābhārata* (Bhī. 9).

Aśmakadāyāda. Son of King Aśmaka. He was a soldier of the Kaurava army. He was killed in the battle by Abhimanyu (Mb. Dro. 37.22-23).

Aśmakī. Wife of the third Śūra.

Aśmakī. Wife of Prācinvat or Prācinvā (Mb. Ādi. 90.33). Because Prācinvat conquered all the land extending to the eastern horizon, he got the name Prācinvā. Prācinvā (q.v.) married a Yādava girl named Aśmakī and got a son named Śaryāti or Saṁyāti (95.6-13). Aśmakī is also named at some places as Āśmākī. Prācinvat was the grandson of Pūru (q.v.).

Aśma-loṣṭa Nyāya. The maxim of the stone and the lump of clay. A lump of clay is softer than stone, but harder than a ball of cotton. Thus a man may be rich compared to a poor man, but poor compared to a rich man (*Hitopadeśa* 2.2).

Aśman. The firmament, which was regarded as an inverted stone bowl (Ṛg. 5.56.4, etc.). Cf. Zend *asman*; Persian *aṣmān*.

Aśman. 'Rock', 'stone', i.e. Indra's *vajra*. It was also the stone for pounding grains on the millstone; name of four or, according to some, five stones, each one span long, narrower at the upper end, used for thrashing soma. Also said of the four stones placed along with the bricks.

Aśman (Aśmā). Name of a Brahmin, who had a religious discourse with Janaka on release from weal or woe (Mb. Śānti. 28).

Āśmana. Name of Aruṇa (q.v.), the charioteer of the Sun.

Aśmanagara. A city of the nether world. The *Uttara Rāmāyaṇa* states that Rāvaṇa entered this city when he was going home in the Puṣpaka Vimāna (aeroplane) stolen from Kubera.

Aśmanagara. Name of a town in which Kālakeya resided.

Aśmanta. Name of a Marut.

Asmanvatī. A river mentioned in the *Ṛgveda* (10.53.8). N.L. Dey, in his *Geographical Dictionary of Ancient and Mediaeval India*, says that Aśmanvatī was the river Oxus. P.V. Kane (*History of Dharmaśāstra*, IV) does not accept Dey's view, but has not proposed any other name. The *Āśvalāyana-gṛhya-sūtra* (1.8.2-3) has prescribed that the first part of the Ṛgvedic mantra (10.53.8) should be recited when a newly wedded girl places her foot in the boat, while the second part should be uttered when she has crossed the river Aśmanvatī and steps down.

Aśmapṛṣṭa. The sacred pond near Gayā known as Pretaśilā. It is believed that if one performs obsequies here, even the sin of killing a Brahmin would fade away (Mb. Anu. 25.42).

Āśmarathya. Name of a teacher of ritual. He was a descendant of Aśmaratha. His name is mentioned to point out the difference in the Sūtra works (Āśva. Śrau. 6.10; Bra. Sū. 1.2.29; 4.20).

Aśmarathya. A Gotrakāra of the family of Viśvāmitra.

Āśmarathya Ācārya. An ancient Ācārya, who propounded Vedānta. From the references made in the *Vedānta-sūtra* (1.2.21; 1.4.20), Śaṅkarācārya and Vācaspati Miśra, the author of *Bhāmatī*, have proved him to be Viśiṣṭādvaita-vādī (qualified non-dualist). Thus he flourished prior to Vedavyāsa and Jaimini. According to Āśmarathya, despite the fact that Parameśvara (God) is *Ananta* (infinite), He, for the sake of showing His Grace to the devotee, appears in a certain region, and that the relation between the soul and Paramātamā is that of *Bhedābheda* (difference-cum-non-difference). It is said that the doctrine of the Bhedābheda has been later on corroborated by Yādava Prakāśa (fl. 11th cent.). According to it, the soul is neither completely different from Brahma nor is it one with Brahma. Svāmī Nimbārkācārya and Bhāskarācārya in their commentaries on the *Vedānta-sūtra* have also supported Āśmarathya's doctrine.

Aśmārohaṇa. Rite of treating on a millstone, while the bridegroom leads the bride thrice round the fire *(agnipradakṣiṇa)*; he makes her tread on the stone, kept to the north of the fire, in each round. He says: 'Tread on this stone; like a stone be firm. Overcome the enemies; tread the foes down'.

A new born child is laid on a stone.

An initiate is made to set his right foot on a stone to the north of fire at the *Upanayana*.

Asmita. Selfishness; one of the five afflictions.

Asmitā. Egoism; 'I am-ness', thinking of worldly objects and our experiences as really belonging to us. It is one of the five afflictions (kleśas) of the mind. It is the erroneous identification of the self with the mind-body complex.

According to the Yoga school, it is a state of unifying concentration *(samādhi)*. In this state the intellect *(buddhi)* concentrates on pure substance as divested of all modifications. See *Kleśa*.

Aśmopākhyānam (Aśmagītā). After the Mahābhārata War, Vyāsa spoke to Yudhiṣṭhira to console him and the philosophy he then expounded is called Aśmopākhyānam. Once King Janaka asked the great scholar Aśman on the changes that occur in man as wealth comes and goes. Aśman then gave the king the same philosophy which Vyāsa gave to Yudhiṣṭhira and Aśman's oration to King Janaka came to be known as Aśmagītā (Mb. Śānti. 28).

Aśna. Name of a demon (Ṛg. 6.4.3). Literally, *aśna* means 'voracious'. It is an epithet applied to one of the many demons overthrown by Indra (2.20.5).

Asoja. The last day of this month ushers in the Hindu winter *(śaradaṛtu)*. On this day nothing but white vestments and silver (cāndī) ornaments are worn, in honour of the moon (Candra). An intercalary month is the mode followed by Hindus to adjust the annual seasons, their ordinary calculations being by lunar months, and as such are called lunar. At Udaipur, on the Asoj, there is a procession of all the Rājpūt chiefs to the Cougān, and on their return a full court is held in the great hall, which breaks up with 'obeisance to the lamp' *(jote ka moojra)*, whose light each reverences. When the candles are lit at home on this day, every Rājpūt, from the prince to the owner of a small land, seated on a white linen cloth, should worship his tutelary divinity, and feed the priests with sugar and milk.

Aśoka. Name of Viṣṇu.

Aśoka. Name of Akopa Pradhāna (Rām. Yu. 129; Mb. Ādi. 61.14).

Aśoka. One of the eight ministers of King Daśaratha (Rām. Bā. 7).

Aśoka. A king of the family of the famous Asura Aśva. He was on the side of Duryodhana (Mb. Ādi. 61.14). He had been ruling over Kaliṅga (67.14). He was present in the Svayaṁvara of the daughter of Citrāṅgada (Mb. Śānti. 4.7) whom Duryodhana abducted.

Aśoka. The charioteer of Bhīma. When Bhīma was fighting a battle with Śrutāyu, the king of Kaliṅga, this charioteer brought the chariot to him (Mb. Bhī. 54, 60).

Aśoka. Name of an evergreen tree having red flowers; said, according to the convention of poets, to put forth flowers when struck by ladies with the foot decked with jingling anklets and painted with lac-dye (Agni. 2). Kālidāsa mentions the flowering of this tree in Spring. The painted foot bears a striking resemblance in colour to the flowers of Aśoka. The blossom of the Aśoka plant forms one of the five arrows of Cupid or Kāmadeva. It flowers in large compact clusters. On opening they are orange coloured, then turn red contrasting with the deep green foliage. Hindus regard it as sacred, being dedicated to Kāma, the god of love.

When Damayantī (q.v.) was seeking Nala she circumambulated an Aśoka tree thrice, and begged it to free her from grief (Mb. Vana. 64). In the *Rāmāyaṇa*, Rāvaṇa, the king of Laṅkā, kept Sītā imprisoned in an Aśoka grove, but Sītā did not yield. Hindu women accordingly associated the Aśoka tree with constancy and chastity, and at certain times worshipped it and ate its buds.

Aśoka is one of the most beautiful of Indian trees. There is no richer sight than an Aśoka tree in full bloom. It is about as high as an ordinary cherry tree. The flowers are very large and beautifully diversified with tints of orange scarlet, of pale yellow, and of bright orange, which form a variety of shades according to the age of the blossom. The Aśoka is sacred to Śiva and is planted near his temples. It grows abundantly in Ceylon. In Hindu poetry despairing lovers very commonly address objects of nature, clouds, elephants, and birds, on the subject of their loss or absent mistresses.

The Aśoka tree also figures in Buddhist and Jaina iconography. According to the *Sādhanamālā*, one of the emanations of the Dhyāni Buddha Vairocana was Aśoka-kāntā, as aspect of Mārīci, who in this form has two arms and one face. She bears that name when she holds the bow of an Aśoka tree in her left hand, while she shows the *varadā mudrā* with her left. The deity Mahāśrī Tārā is decked with a number of flowers like those of Aśoka, Campaka, Nāgeśvara and Pārijātaka. The deity Aśokakāntā is also represented as holding an Aśoka flower when she is depicted as a companion of Mahāśrī Tārā.

In Jaina iconography, in the images of their Tīrthaṅkaras generally, the main or central figure has on its right a Yakṣa and on its left a Yakṣiṇī and in this group is the great Aśoka tree or any specific tree under which the Tīrthaṅkaras attained salvation or supreme knowledge. Thus, in the case of Aranātha, the 18th Tīrthaṅkara, the Kevala tree under which he attained enlightenment went by the name of Aśoka. The Kevala tree under which Neminātha, the 21st Tīrthaṅkara, sat and got enlightenment is called Bakula, and the emblem associated with him is either a blue lotus or the Aśoka tree according to the Digambara sectarian point of view. Mahāvīra, the 24th and the last Tīrthaṅkara, sat under the Aśoka tree and practised the most severe type of penances.

Aśokā. One of the female domestic deities of the Jainas. In the case of Śītalanātha, the 10th Tīrthaṅkara, according to Jaina texts, he is to be accompanied by a Yakṣa Brahmā and Yakṣiṇī Aśokā, who from a Digambara point of view was also known as Mānavī. This Yakṣiṇī is represented in the icons of both the Śvetāmbara and Digambara sects. In regard to the representation of the Brahmā Yakṣa, according to the Digambaras, his Yakṣiṇī Aśokā has a chariot drawn by black hogs (literally she rides them) and her emblem is the dawn. With the Śvetāmbaras she is to be seated on a lotus seat just like that of her husband the Yakṣa Brahmā. With the Śvetāmbaras, the Yakṣiṇī Aśokā is represented as sitting on a lotus and holding in her hands a noose, goad, some fruit and showing with one hand the varadā pose. She is also depicted as a deity of learning, a *Vīdyādevī* and in this aspect she is known as Mānavī, who is also seated on a blue lotus, alluding to her purity. The emblems, which she holds, are the same in the case of the Yakṣiṇī Aśokā. In the works of the Digambaras this deity Mānavī is depicted as riding a hog and holding the same emblems as indicated by the Śvetāmbaras in this case. This deity Mānavī is one aspect while the other is the Yakṣiṇī Aśokā.

Aśoka the Great (*c.* 273-232 B.C.). Third king of the Mauryan dynasty, son of Bindusāra and grandson of Candragupta Maurya (*c.* r. 321-298 B.C.), one of the most remarkable characters in history. According to the *Divyāvadāna*, a Sanskrit Buddhist work of the second century A.D., Aśoka was the son of the Bindusāra by a barber-woman, while some modern scholars suggest that he was the grandson of the Seleucid Greek princess whom Seleucus gave in marriage to Candragupta. These versions may or may not be true, but it is a fact that while yet a young prince Aśoka was made viceroy of the frontier provinces of Takṣaśilā (Taxilā) and later of the important province of Avanti, with capital at Ujjain. In Ujjain he married his first wife, the daughter of a Śākya merchant of Vidisā, who became the mother of a son, Mahendra and daughter Saṅghamitrā. According to Ceylonese history, Aśoka was one of the many sons of Bindusāra and while in Ujjain, he heard of his father's death and proclaimed himself king, overriding the claims of his elder brother Suman. There was a war of succession in which 99 brothers and half-brothers of Aśoka, including Suman, were killed. Some historians disbelieve this version, as in rock edict No. 5, it is mentioned that Aśoka treated his brothers and sisters very well. Even then Aśoka's coronation took place after four years of his ascension to the throne and this at least shows that there was some opposition from Aśoka's rivals. Aśoka had inherited an immense empire extending from the borders of Arachosia, far beyond the Indus in the west, to the Bay of Bengāl in the east, and the edge of the Cola country in the south. During the first 12 years of his reign, there appears to be no especial achievement on the part of Aśoka. It is quite possible that like an oriental despot, he led a life of leisure and luxury, hunting and having a large harem. It is said that hundreds of birds and animals were slaughtered daily for the royal kitchen. Aśoka had a number of wives, but the edicts mention the names of only two wives. Besides his son, Mahendra and the daughter, Saṅghamitrā, he is said to have two sons: Kuṇāla and Jālauka. But none of his sons succeeded him; his empire was given to his two grandsons, Daśaratha and Samprati, who divided the kingdom among themselves. There is no record as to when, how and where Aśoka spent his last years, but according to Tibetan tradition, he died in Taxilā.

The great turning point in the career of Aśoka was in the 13th year of his reign. He continued the Mauryan military tradition by mounting a major campaign against the Kaliṅga kingdom, which had previously remained independent. The kingdom of Kaliṅga in the southeast was situated between the Godāvarī and Mahānadī rivers, the modern Orissā. In 261 B.C. he invaded the country and after a successful campaign annexed it to his dominions. But his venture into empire-building brought him no happiness. On the contrary he was shocked at the appalling results of the war, for the Kaliṅgas fought so bravely that their one lakh soldiers had been killed, one lakh and a half were imprisoned and several lakhs died later on. Seeing this massacre and the untold miseries and sufferings that the people had to undergo, he resolved never again to have recourse to war. Thus at the moment of his greatest triumph, his heart was completely changed. No doubt the geographical expansion of his empire had been successfully completed, but he publicly announced his repentance for the sufferings his military expeditions had caused, and he became a lay Buddhist. The remaining years of his life were devoted to the practical application of the precepts of Gautam Buddha. Perhaps this change of heart on the part of an Emperor is unique in history and raises the status of Aśoka among the emperors of the world. He adopted the Dharma (the norm for religious morality) as the legitimating and guiding principle of his rule, and gave special support to the Buddhist cause. He declared that the only true conquest was the conquest of men's hearts in the light of Dharma. In the year 247 B.C. the Third Buddhist Council was held under his patronage at Pāṭaliputra, when the Buddhist canon was laid down. Following an old Persian custom, Aśoka left Rock Edicts and epigraphic inscriptions on pillars and metal in various parts of India, over 30 in all, containing messages of high moral worth for the benefit of the people. These were inscribed in the various languages used in his domain, including one discovered in 1958 in Kandahār, in bilingual Greek-Aramaic. Some concerned the principles of government, others religious instruction, others enjoined kindness to animals and so on. The great kindness of Piyadasi (Sanskrit: *Priya-darśī*) as Aśoka was called, to all living creatures extended even to the building of hospitals for animals.

According to his various edicts he renounced violence as a policy of State; he prohibited the sacrifice of animals; he adopted a policy of toleration and support of all traditions that he considered to be conducive to true religion and morality; he enjoined administrative officials to be concerned for the welfare of the people; he appointed a number of special 'dharma ministers' to guard the public morality and to see to it that proper services were provided; and he initiated an extensive programme of public works that included support of hospitals for men and animals, the construction of rest houses along highways, and the digging of wells in convenient locations.

The Edicts also show that Aśoka took a special interest in Buddhism and gave significant support and guidance to Buddhist institutions. He engaged in pilgrimages to sacred Buddhist sites; he built or refurbished a number of Buddhist stūpas (commemorative burial mounds); he worked to maintain proper teaching and unity in the Buddhist monastic community; and he encouraged the spread of Buddhism to new areas both within his empire and beyond its boundaries.

Aśoka sent his son Mahendra (Mahinda) and his daughter Saṅghamitrā (Saṅghamittā) to Ceylon and they are said to have carried with them a branch of the Sacred Bo tree under which the Buddha meditated. In his zeal for spreading Buddhism, Aśoka despatched missions to other countries: to Turayama (Ptolemy II, Philadelphus, of Egypt); to Antikona (Antigonus Gonatas of Macedonia); to Antiochus I of Syria (261-246 B.C.); to Maga (Magas of Cyrene); and to Alikasundara (Alexander of Epirus). A Greek Buddhist missionary named Dhammarakkhita was sent to Aparāntaka in Saurāṣṭra.

As the Buddhist tradition developed in India and other parts of Asia, legends gathered around Aśoka. His memory came to play a very significant role. 'Throughout the Buddhist world Aśoka was recognised as the greatest of Buddhist kings, and the accounts of his activities were enthusiastically embellished. For example, he was credited with fabulous acts of piety including the simultaneous construction of 84,000 stūpas spread throughout India. Moreover the legends concerning his great acts of merit provided a model for Buddhist kings in various parts of Asia. The Aśokan tradition of royally sponsored meritorious activity was particularly strong in the traditional Theravāda kingdoms of Śrī Laṅkā and Southeast Asian leaders such as S.W.R.D. Bandaranaike and U Nu have appealed to the Aśoka paradigm as a legitimating basis for their own efforts to establish Welfare States based on Buddhist ideals and support.' — *ADLR*, p. 70.

According to H.G. Wells, 'the name of Aśoka shines almost alone, a star', and that from the Volga to Japan his name is still honoured. 'China, Tibet and even India, though it left his doctrines, preserve the tradition of his greatness.'

In Purāṇic tradition, Kuṇāla, one of the sons of Aśoka, succeeded him after his death.

Aśoka gave an enormous impetus to Buddhism by declaring it as a State religion and by taking infinite pains to purify its doctrines and spread them abroad. Although many of its principles are still apparent in Hinduism and a sect of Hindus, termed Jaina, remains influenced by it, yet Buddhism was not destined to stay in India; between 700 and 900 A.D. it lost ground in the country as a popular faith and finally succumbed to Brahmanism; but it found a permanent footing in Ceylon, Tibet, Nepal, Burma, China and Japan, and is now followed in these countries by millions of people. In a somewhat similar manner the Christian religion, which arose in Palestine, left its birth-place to spread over Europe.

Aśokaaṣṭamī. The 8th day of the bright fortnight of the month of Caitra (March-April), when a festival is observed and water with eight Aśoka buds in it is drunk. If this day happens to be a Wednesday and is under the Punarvasu *nakṣatra*, it is especially meritorious. Goddess Durgā should be worshipped with Aśoka flowers. The Aśoka tree is also to be worshipped with certain mantras (*Kāla-viveka*, 422; Hemādri. Kāla. 626; Hemā. Vrata. 1.862-63, 875-76; *Kṛtya-ratnākara*, 126-27; *Rājamārtaṇḍa*, 1379-80; *Puruṣārtha-cintāmaṇi*, 109; *Smṛti-kaustubha*, 94). *Kāla-viveka* (422), *Kṛtya-ratnākara* (126), *Kṛtyatattva* (463), etc., maintain that on the 8th of the bright fortnight of Caitra all the tīrthas and rivers merge into the Brahmaputra and a bath on that day, when it is a Wednesday and under the Punarvasu nakṣatra, it is as meritorious as a Vājapeya Yajña. In the south of India, this is called Aśoka Saptamī, when the festival is celebrated by Hindu women on the 7th of the waxing moon in the Caitra month.

In the *Rāmāyaṇa*, Sītā is described to have been confined in an Aśoka grove (Jonesia asoka), and there subjected to great oppression and harshness, to compel her to yield to the wishes of Rāvaṇa. Hindu women accordingly associate the idea of constancy and chastity with the Aśoka tree, eating its blossoms and offering it adoration.

As Sītā got Rāmacandra's ring through Hanumān while in the Aśoka grove, it is prescribed that under an Aśoka tree, the images of Sītā and Hanumān be formed and worshipped. The story of the *Rāmāyaṇa* should also be heard on this day. This ensures long life of their husbands. Incidentally, water with Aśoka buds in it purifies blood.

Aśoka Cakra. It is awarded by the Government of India for the most conspicuous bravery or some daring or pre-eminent act of valour of self-sacrifice on land, at sea or in the air. The Aśoka Cakra initially had three categories: Class I, Class II and Class III, but these have since been renamed. Class I became Aśoka Cakra; Class II Kīrti Cakra and Class III Śaurya Cakra. Gold plated, the medal is circular in shape, one and three-eighth of an inch in diameter. The Cakra is worn on the left breast with a green coloured silk ribbon, an inch and a quarter in width, and divided into two equal segments by an orange vertical line.

Aśokadatta. Once Vidyādhara named Aśokavega was going through the sky, when the hermit maids of Gālavāśrama (the hermitage of Gālava) were having a bath in the Ganges. He hankered after them. So the hermits cursed him and changed him from a semi-god to a man. The name of Aśokavega in his human birth was Aśokadatta. The story of Aśokadatta is given in the *Kathāsaritsāgara* (Caturdārikālamba, Taraṅga 2).

Aśoka-dvādaśī. It is the same as Viśoka-dvādaśī. It starts from the 10th of Āśvina and the duration is one year. On the 10th is to be taken a light meal; on the 11th, full fast, while on the 12th the fast should be ended. Keśava is to be worshipped. It enables one to have good health, attain beauty and liberation from sorrows (Matsya. 81.1-28, 82.26-30; Hemā. Vrata. 1.1075-78).

Aśoka-kalikā-bhakṣaṇa. See *Aśokāṣṭamī*.

Aśoka ke Phūl. Collection of essays (1948) of Hazārī Prasād Dwivedī (q.v.), which consists of essays including *Bhāratīya Sanskriti kī Den* (Contribution to Indian Culture), *Hamārī Rāṣṭrīya Śikṣā Praṇāli*, etc. The essays treat of cultural, literary, educational and other topics and speak of the scholarship and wide study of the author.

Aśokamitran (1931-). Leading Tamil writer of novels and short stories, whose original name is J. Thyāgarājan. He had his formal education through the medium of English in Andhra Pradeśa. Some Western influence is perceptible in the technique and structure of his works.

Karainda Nighalkal (Dissolving Shadows; 1969) is a picture of the make-believe world of the cinema; *Taṇṇir* (Water; 1973) dealt with the drought that threw the city of Madrās out of gear; *Padiṇeṭṭavathu Akṣakkodu* (Eighteenth Latitude; 1977) describes the historic event of the take-over of the Hyderābād State by the Government of India and the turmoil that preceded it (this novel received an award), *Inru* (1984) and *Otran*! (Spy!; 1985); these are his novels, five in all. He is the editor of *Kaṇayāli*, a Tamil magazine coming out from Delhi. He is among the few writers of Tamil short stories, with a knowledge of the various techniques handled by English writers. Consequently, some of his stories translated into English appeal easily to Western readers. The stories are studies of complex human nature. He has published five collections of short stories, the chief ones being *Tanthaik-kaka* (For Father; 1983) and *Muraippen* (1984). Along with N.R. Dasan, he has written *Mūṇṛu Pārvaikal* (1984), which offers detailed criticism of some important short story writers of the thirties and the forties.

Aśoka's Pillar. Located about three kms to the south of the Delhi Fort, this monument stands in a state of splendid preservation amidst the remains of Firozābād otherwise known as Koṭlā. Originally, this pillar was erected by Aśoka in 250 B.C. It was brought at Firozābād by Firoz Śāh Tughlak in 1351-58. In 1715-16, the pillar was thrown down by an explosion of powder magazine and was set up again by the British in 1867. This pillar is one of the many pillars which were erected by Aśoka the Great in various parts of India from Orissā to Kābul. All these pillars have Aśoka's fourteen edicts.

Aśok Prabhākar Kāmat. Marāṭhi-speaking modern Hindi scholar, who is known for his work: *Mahārāṣṭra ke Nāthpanthīya Kaviyoṅ kā Hindi Kāvya* (Hindi Poetry of Nāthpanthīya Poets of Mahārāṣṭra).

Aśoka-pratipadā. The first (*pratipadā*) of the bright half of Āśvina, when Aśoka tree or its model made of gold or silver should be worshipped. It is a ritual to be observed by women only (Hemā. Vrata. 1.351-52).

Aśoka-pūrṇimā. A *vrata* falling on the Pūrṇimā of Phālguna, its duration being of one year. Pṛthvī is called Aśokā. There is to be worship of Pṛthvī and Arghya is to be given to Candra; in the first four months Pṛthvī is to be called Dharaṇī, in the next four months Medinī and in the last four months Pṛthvī should be worshipped calling it Vasundharā. At the end of each of the four months, Keśava is to be worshipped (Agni. 184.1; Hemā. Vrata. 2.162-64).

Aśokarama. Ancient Buddhist establishment, which is located at Pāṭaliputra. It was built by Aśoka. It is noted for the third Buddhist Council which was held in Aśoka's time. The details of this Buddhist institution are given in *Mahāvaṁsa*.

Aśoka Śilā. This rock-edict in Junāgarh is one of the earliest historical landmarks of Gujarāt. The dark basalt rock is the only one in India to carry inscriptions of the rulers of three dynasties: Aśoka Maurya (250 B.C.), Mahākṣtrapa Rudradeva (A.D. 150) and Skanda Gupta (A.D. 475).

Aśokasundarī. Daughter of Pārvatī (q.v.). She had cursed the demon Huṇḍa (q.v.). She was married to Nahuṣa (q.v.); (Padma. Bhū. 102-17).

Aśokatīrtha. A holy place near the temple of Śūrpāraka (Mb. Vana. 88.13).

Aśoka-trirātra. A rite to be observed for three nights from the 13th of the bright half of Jyeṣṭha, Bhādrapada or Mārgaśirṣa. On the first day there is to be worshipped an Aśoka tree made of silver, the idols of Brahmā and Sāvitrī; on the second the idols of Umā and Maheśvara and on the third are to be worshipped Lakṣmī and Nārāyaṇa. Thereafter, the idols should be gifted. The fast destroys sins and removes diseases, grants long life to sons and grandsons, and bestows fame, wealth and prosperity (Hemā. Vrata. 2.279-83). This vrata is observed especially by women.

Aśokavardhana. Same as Aśoka (q.v.), the celebrated Mauryan king.

Aśoka Vāṭikā. A famous park in Laṅkā. It was in this park that Rāvaṇa kept Sītā having stolen her from Rāma (Rām. Sun. 14; Rām. Ara. 56). It was a beautiful place abounding in lakes and rivers with a background of lofty hills clad in trees. In the heart of the park there was a place that stood on 1,000 pillars (Rām. Sun. 14-15).

Aśoka Vrata. This fast is observed on the Pratipadā or the 1st day of the bright fortnight of Āśvina. The Aśoka tree is to be worshipped on this day. This fast is to be observed for a period of 12 years. After 12 years, an Aśoka tree of gold is to be made and after worshipping it, should be offered to one's Kula-guru. Those who observe this fast are ultimately destined to go to Śiva-loka when all their wishes are fulfilled.

Aśokikāṣṭamī. Worship of Umā. According to the *Nīlamata-purāṇa* (Ślokas 905-907), the Aśoka tree is itself a goddess.

Asoma. Son of Maṇibhadra by his wife Puṇyajanī.

Asopa Rāmakaraṇa. See *Rāmakaraṇa Asopa*.

Aso-pura-mata. It has a square shrine on the very summit of a hill near Gumli.

Asparśa-yoga. The *yoga* of no contact. Free from all attachment. The *yoga* of transcendence whereby one realises the supra-rational Reality. The path to the realisation of non-duality. It is prescribed in the *Māṇḍūkya-kārikā* (39) of Gauḍapāda. The *Karmayoga* of *Gītā* is also one kind of *Asparśa Yoga* as it lays stress on desireless action (*Niṣkāma Karma*).

Aspasians. Ancient tribal people who fought twice against Alexander the Great when he passed through the valley of the river Kunar situated in the north-west of the Indian frontier. Because Alexander had superior army, he conquered them and moved forward.

According to the Greek writer, Arrian, Alexander's army advanced after two days to the river Uaspala in a district, which was ruled by a governor of a tribe called the Aspasians. The Aspasians met the forces with their long spears. The Greeks pursued the Aspasians to the mountains. These Aspasians also called Aspasioi have been identified with the Greek Hippasioi, who were known for their horses. It has been suggested that the name Aspasian was derived from the Iranian Aspa and the Sanskrit Aśva and they have been identified with the Aśvakas (Aśvakenos). It appears more reasonable that the Aspasians were in all likelihood no other than the Aśvāyanas of Pāṇini.

Aspati. An emperor, meaning perhaps Aśvapati (lord of steeds). See *Aśvapati*.

Aspersion. See *Abhiṣeka*.

Aspṛhā. Not to long for too much; to remain contented with what little is; also not to covet another's wealth.

Āsrabughna. It was due to Āsrabughna that Indra killed Venya Pṛthu (Ṛg. 10.171.3).

Aśraddhā. Literally it means having no firm faith. Any donation given without faith has been termed as '*tāmasa*' (malignant).

Aśrāddha-bhojī. A Brahmin, who does not dine during Śrāddha, is regarded as a praised one. A Brahmin, who does not take Śrāddha food, is considered a pious one and is counted as 'Tyāgī'. There are references in the Smṛti works that instead of dining during certain Śrāddhas, the Brahmins should perform penances.

Āśram. See *Āśrama*.

Āśrama. Name of Viṣṇu.

Āśrama (Āshram). 'Resting place'. A remote hermitage of an ascetic or teacher established as a centre for religious study and practice. These habitations included small huts for the ascetic or teacher — and often student disciples — along with some provisions for keeping a few domestic animals. Situated in remote corners mainly inside the jungles on the bank of a stream or lake, the basic necessities of men and animals were provided there. In such locations the sage would carry on an austere and disciplined life of meditation, study and instruction. Vālmīki, Agastya, Yājñavalkya, Vyāsa and other saints and seers had Āśramas of their own. In Hindu works, such habitations are often depicted in glowing terms as places where wisdom and Dharma flourished side by side. Kings were enjoined to protect these hermitages from harm by demons and other evildoers.

In modern India, the Āśrama has served as a retreat centre for religious and political figures. There have been Aurobindo Āshram at Poṇḍicerry and Gāndhi Āshram at Wardhā. Gāndhi's Āshram has served as Gāndhi's spiritual retreat and political headquarters. More recently, Hindu religious teachers, who have brought Hinduism to Europe and America, have established Āshrams, frequently in rural areas, as centres for meditation and religious teaching. But there are also some so-called Āśramas, which profess to be the centres of religious teaching, meditation and Yoga, but bring bad name to religion itself.

Āśrama. A stage, order, or period of the (religious) life of the Hindus. As a place, the term is generally applied to the forest retreat of the Vānaprastha at the third 'stage' of life, and more popularly to the hermitage of a ṛṣi, muni or sage. The word 'āśrama' is derived from the verb 'śram', which means 'hard work'. Generally, three meanings of the word 'āśrama' are popular: (1) that place where hard work is done; (2) hard work itself; and (3) a place of rest or a retreat. But by Āśrama-vyavasthā or life according to the Āśrama, it means that the life of a Hindu is divided into four stages or periods. There has been much controversy among the authorities about the castes for whom the observance of these stages was obligatory. According to some only the Brahmins were required to go through the āśramas; according to others the Brahmins and Kṣatriyas; still others insist that Vaiśya or merchant class was included among the twice-born upon whom this passing through the four stages was incumbent; and Dr. B.R. Ambedkar quotes evidence to show that even the Śūdra or servile caste was eligible in early times for the *Upanayana* and therefore was expected to pass through this graduation. But, according to the modern sage, Svami Dayānanda Sarasvatī, classes are to be divided according to the actions done, so that an evil-doer, even if born of Brahmin parents, must be considered a Śūdra, while a man, born of Śūdra parents, must be classed a Brahmin if his actions were pure. Thus all individuals, if their actions and qualifications are good, are entitled to observe the Āśrama-vyavasthā. The four stages which one has to pass through are: Brahmacarya, Gārhasthya, Vānaprastha and Sannyāsa. There has been some difference about the names of the Āśramas and their order, e.g. according to *Āpastamba-dharmasūtras* (2.9.21.1), they are Gārhasthya, Ācāryakula (Brahmacarya), Mauna and Vānaprastha; according to *Gautama-dharmasūtra* (3.2), they are: Brahmacārī, Gṛhastha, Bhikṣu and Vaikhānasa, while according to *Vasiṣṭa-dharma-*

sūtra (7.1-2), the names are: Brahmacārī, Gṛhastha, Vānaprastha and Parivrājaka.

While the names of the first two Āśramas: Brahmacarya and Gṛhastha are specifically mentioned in the Vedas, there is no clear indication of the last two Āśramas, i.e. of Vānaprastha and Sannyāsa; however, from the hints and suggestions gathered from here and there, these two last Āśramas can also be traced in the Vedas. Although the Āśramas later came to be regarded as one of the main pillars of Hindu way of life and vital to the Hindu social system, it is more likely that the number of those who passed through all the stages was not more; even now only the first two Āśramas are observed; only a small number goes through the remaining two stages.

According to the Hindus, the objects of life are: Dharma, Artha, Kāma and Mokṣa. The first stage of Bramacarya deals mainly with the Dharma, the second stage with Artha-Kāma, while the last two stages are concerned with Mokṣa; thus all the four ends of life are covered under the Āśrama-vyavasthā.

As per Manu, the life-span of a man has been measured as 100 years: thus each Āśrama has been allotted 25 years. But there were several sects in early days and there are even now, which do not regard the observance of the āśramas as essential. The sects are also of the view that the number of āśramas and their order can be changed. But the majority of the Hindus have by and large respected the division made by Manu, as otherwise the balance of social life would be disturbed and immorality and corruption would prevail. The obligations and duties according to each Āśrama are given below; these are based on the *Manu-smṛti* (4.1; 5.169; 6.1-2; 6.33) and *Viṣṇu-purāṇa* (3.9):

(1) *Brahmacarya* (religious living), the period of adolescence, when he is a celibate religious student. Sexual abstinence is compulsory and basic at this stage, so that the years of studenthood are known as the period of celibacy, and the term for the student at this stage, *brahmacāri* (or *-cārin*) is synonymous with 'celibate'. The pupil at this stage generally stayed at the house of his guru, whom he obeyed implicitly. When the guru stands, he should also be standing. When the guru walks, he should walk behind him and when he sits, he should sit in a lower position. The *śiṣya* (disciple-pupil) should not do anything against the guru. The pupil wore his hair long, studied, practised penances, tended the sacrificial fire and did some of the household work. The period of his apprenticeship lasted for 12 years or even more if the student wanted to continue his studies. The education received by him varied a great deal, but it was obligatory that he learn the essentials of the Vedas and how to perform the domestic sacrifices.

(2) *Gṛhasthya* (*gṛhya*, 'household'), the stage of the *gṛhastha* or married householder. After the study of the Vedas, the student gives Gurudakṣiṇā (payment to the preceptor) and, with the consent of the guru, enters into Gṛhasthāśrama. Then he is to marry and, by earning money from a suitable occupation, should fulfil all obligations of a householder according to his capacity. The duties of a householder include the begetting of children, the performance of the five daily sacrifices, and the discharge of his responsibilities as a member of the community and a man of the world. Gṛhasthāśrama is the only source of support of sannyāsīs and brahmacārīs who beg their food. Therefore feeding them is an act of nobility. Brahmins travel from place to place to study the Vedas, for pilgrimage and for seeing the places. The Gṛhastha is the only refuge and support of those who are homeless, who do not carry their food with them and those who spend the night wherever they reach. If such people come to his house, the householder should welcome them with kind and loving words, and give them bed, seat and food. The guest, who leaves a house disappointed, is really departing after transferring his own sins to that householder and taking away all the virtuous deeds of the householder.

The householder, who performs the supreme duty of the Gṛhasthāśrama in this way properly, is liberated from all secular bonds and reaches the noblest worlds.

(3) *Vānaprastha* (vana-prasthāna, 'forest-departure'). After having performed all his duties in this way to his satisfaction, the householder, with the commencement of old age, should go to the forest, either after entrusting his wife to his sons or taking her also with him. The age at which he is to go to the forest is differently given. Some lawgivers state it should be after the age of 50 summers; or when the skin is wrinkling and the hair turning grey; or when he has passed the age of copulation; or when he has seen the son of his son. In case he takes his wife with him, he must remain chaste. In the forest, he should use leaves, roots and fruits for his food, grow hair and beard, sleep on the bare ground, lead the life of tāpas and receive and honour all classes of guests. His clothes, sheets and blankets should be of deer-skin and darbha grass. The rule is that he should have bath three times a day, depending upon the weather. Worship of gods, performing *homas*, hospitality to all guests, mendicancy — all these are the laudable features of Vānaprastha. Any oil that is available in the forest is to be used for his oil bath. Enduring heat and cold, performing tāpas, are also his duties. He should devote himself to Svādhyāya (study), meditation, strictly perform all ceremonies and practise austerities and penances preparatory to final renunciation of all worldly bonds. The Muni, who observes this rule in Vānaprastha with due austerity, burns up all his evils as with fire and attains the eternal worlds. There are four types of Vānaprasthas: (1) Phenapa (drinkers of foam); (2) Audumbara; (3) Vālakhilya; and (4) Vaikhānasa. There is another type of Vānaprasthin called Marīcipāḥ 'drinkers of the sun-rays' or 'protectors of the sun-rays'. They eat leaves, drink water once a month, they stay at the root of the trees, and on stone. They are 'sun-bodied'.

Of all these stages, the one of Vānaprastha had some ties with the administration . Those who observed this āśrama were granted some privileges. No ascetic other than a vānaprastha was to be admitted into the villages of a kingdom without any serious restrictions. This was because the helpless villagers are always dependent and bent on their fields (Artha. 2.1). Such hermits, however, were not exempt from the imposition of fines but whenever they had to pay any, they were permitted, in the name of the king, to perform penance, offer oblation to the gods, make fire-worship and a ritual called *Mahākacchavardhana* for as many nights as the number of *paṇas* of their fines.

(4) *Sannyāsa* (renunciation). The fourth Āśrama is that of a sannyāsī. Before entering the fourth Āśrama, one has to renounce the love of travel, wealth and wife, and also give up all spirit of rivalry. He should renounce all his possessions except his loin-cloth, begging-bowl and water-pot, and subsisting on food obtained by begging is regarded as free from all duties, obligations and observances. The Vedas are consigned by a ritual act to fire or water, and the implements of Vedic sacrifice disposed of. Contact with cities, towns and even villages is, as far as possible, avoided. He should not stay in a village for more than one night and in a town more than five nights. Even that should be in such a way that no one feels any love or hatred towards him. For sustaining food, he should go about begging food from the houses of the people. It should be after all people have taken their food and put out the cooking fire. Human contact and speech are reduced to the absolute minimum. He should abandon completely the efforts for the three Puruṣārthas of Dharma, Artha and Kāma, treat friends and foes alike and continue to love all living beings. Not even a single creature should be offended by thought, word or deed. Conquering all passions, the Sannyāsī should renounce all bonds and attachments. He should cast away all vices like *Kāma, Krodha,*

Garva, *Lobha*, and *Moha* and should not have any thought of self in anything. He should not hanker about his family (*Putreṣaṇā*), fame (*Lokeṣaṇā*) and money (*Vitteṣaṇā*) or any worldly object. The person who follows the Sannyāsāśrama as described above with a pure heart and without difficulty will shine like fire without fuel and attain Brahmaloka. The *Śiva-purāṇa* (3.19.26) states that the founder of the mode of Sannyāsāśrama was Dattātreya, one of the sons of Anusūyā from the sage Atri.

While the Varṇa-vyavasthā (class-division) deals with social duties, the Āśrama-vyavasthā is concerned with the duties of an individual. It is the Āśrama-vyavasthā, which moulds the character of a person from the conception to death.

Āśrama. A temple, a hermitage, a dwelling. A religious establishment. Comprising the main temple, it has attached tank, kitchen, alms-house, guest-house, store-house, cow sheds, halls, dressing-houses for the deity, bed-rooms and other houses and flower gardens, orchards and the surrounding walls.

Āśramāgāra. In Hindu Architecture, it stands for a class of the seven-storeyed buildings.

Āśramavāsa Parva. One of the Parvas in the *Mahābhārata*.

Āśramavāsika Parva. One of the Parvas in the *Mahābhārata*.

Āśrama-vrata. A fast which begins on the 4th of the bright half of Caitra, its duration being one year. The 12 months should be divided in three periods and the gods, Vāsudeva, Saṅkarṣaṇa, Pradyumna and Aniruddha, are to be worshipped in that order (Viṣṇudharmottara. 3.142.1-7; Hemā. Vrata. 1.505).

Āśramopaniṣad. Name of an Upaniṣad in Sanskrit. It appears to be of a later date. This Upaniṣad specifically deals elaborately with the pre-Sannyāsī stage. It describes the departure of a Sannyāsī or a recluse from the worldly life, his dress, his necessities, food, residence and the duties he is supposed to do. Other Upaniṣads also dealing with the Sannyāsa, such as *Brahma Sannyāsa*, *Āruṇeya*, *Kaṭhaśruti*, *Paramahaṁsa* and *Jābāla*, describe such a life as given in the *Āśramopaniṣad*.

Āśrauta. Non-scriptural. See *Āgama*.

Āsrava. A disease mentioned in the *Atharvaveda* (1.2.4; 2.3.3). Sāyaṇa interprets it as *mutrātisāra* which might mean diabetes. Āsrava might also mean any kind of flux or discharge from the body.

Āsrava. See *Āsava*.

Āśrava. According to Buddhism, there are four Āśravas: Kāmāśrava, Bhavāśrava, Dṛṣṭyāśrava and Avidyāśrava. These remain in the minds of the people and bind them to the world. A Yogī, desirous of mokṣa, delivers himself from these Āśravas and attains the status of an Arhat.

In the Hindu philosophy, such thoughts as defile and corrupt men, are also called by the name of Āśravas. There are further divisions of the Āśravas.

Āsrava. Influx of karmic matter. The entrance of *karma* particles into the body of the individual soul. It is a cause of human bondage. It acts as a channel through which the *karma* may enter the soul and these channels are said to be of 42 types, according to Jainism.

It is of two types: it is *bhāva-āsrava* when the soul loses its resistance to the inflow of *karma* particles and *dravya-āsrava* when the actual influx of *karma* binds the soul.

There are five main sources from which matter flows into the soul: perversity of outlook (*mithyātva*), absence of self-control (*avirati*), negligence of duties (*pramāda*), passions (*kaṣāya*), and actions of the body, mind and speech (*yoga*).

Āśrāvaṇa. This is a call 'to cause to listen to' given by the Adhvaryu to the Āgnīdhra with the consent of the Brahmā. The reply given by the Āgnīdhra is called *pratyāśrāvaṇa*.

Āśravyā. One of the sages in Indra's assembly (Mb. Sabhā. 7.16-18).

Āśraya. Support; ground; locus.

Āśrayā. Wife of Kauṇḍinya, who lived in Sthāvaranagara (Gaṇeśa. 1.63).

Āśrāyaṇi. Name of a Gotrakāra of Kaśyapakula.

Āśraya-anupapatti. Untenability of locus. One of Rāmānuja's seven major objections against the Advaita theory of *Avidyā*. See *Saptavidha-anupapatti*.

Āśraya-siddha. Unestablished in respect of abode, the fallacy of reason (*hetu*) which is not in the locus.

One kind of an unestablished reason. An example of this kind of fallacy would be: 'A sky-lotus is fragrant because it is a lotus, like the lotus in a pond.' In this example, the sky-lotus is the abode or subject and as such it does not exist at all. See *Asiddha*.

Āśreṣā, Āśleṣā. See *Nakṣatra*.

Aśrī. 'Bad luck', personified as a goddess. See *Alakṣmī*.

Āśrita-tattva. Dependent categories. Thirty-one categories of Kaśmīr Śaivism. It also means consciousness which admits the existence of other objects.

Aśru. Tears; flow of tears. The seventh and most universal of natural physical sensations. A sudden outburst of excessive wrath, grief or ecstasy causes a gushing outflow of tears from the eyes.

Aśruta-kalpanā. Extra-textual assumption made to suit one's own ideas.

Aśruvindumati. The daughter of Kāmadeva, who was sent by Indra, along with her father, to endeavour to excite passion in the heart of Yayāti. In this they succeeded, and in order to become a fit husband for his young bride, the aged king applied to his sons to give him their youth in exchange for his decrepitude. All refused, except Pūru, the youngest. After a time, however, Yayāti was prevailed upon by the persuasion of his young bride, at the instigation of Indra, to go to heaven, on which he restored his youth to Pūru, and proceeded with his subjects to Indra, who sent them to Śiva, and he directed them to Viṣṇu, in whose sphere they obtained a final abode.

Assaka. See *Aśmaka*.

Assaka. A king of Potali in the realm of Kāśī. His queen was Ubbarī. When she died, the king placed her dead body in a coffin and kept under his bed. When the Bodhisattva visited Potali, he told Assaka that Ubbarī would be shown to him. To the king's great surprise, she was shown in the shape of a dung-worm and when she was made to speak she said that she preferred to live with her dung-mate rather than with King Assaka. She was reduced to that state because, drunk with her own beauty, she had performed no good deeds. King Assaka returned to his palace and had the remains of Ubbarī disposed of. He had another marriage and lived happily. For another version, see *Aśvaka Jātaka*.

Assaka. A king of Potanagara in the Assaka country soon after the Buddha had passed away.

Assaka. One of the kings mentioned in the

Nimi Jātaka.

Assakenois. Well known for their bravery, they were ancient tribal people who gave a tough fight to Alexander the Great when he passed through Swat valley near the Malakand Pass. The Assakenois had a large army (a cavalry of 30,000 horses, over 30,000 infantry) and the seat of their government was at a fortified place called Massaga. It was a formidable fortress protected by nature and human art. The Assakenois offered very stout resistance. They even wounded Alexander with an arrow. Because Alexander had superior army, he defeated the Assakenois and captured their fortress of Massaga.

Assalāyana-sutta. Sutta No. 93 of the *Majjhima Nikāya* (q.v.).

Assam. The Assam State extends at present from the river Sankosh in the west to Sadiya in the east. It is chiefly the gift of the Brahmaputra river, which has created the alluvial plain now known as Assam. It is called Prāgjyotiṣa in the Epics and Kāmarūpa in the Purāṇas. Kāmarūpa is known as a 'tantric country'. The Mohammedan historians called it Kamrud and its modern name of Assam came to be known some time after the Ahoms (q.v.) had overcome and occupied the land. Accessible from all directions, it has attracted invaders from all neighbouring areas in all ages. Therefore, it has a mixed population consisting of tribes of Austric, Mongolian and Draviḍian origins as well as peoples of the Āryan stock. The Assamese people speak a variety of languages and dialects of which Assamese and Bengāli alone have their scripts and literatures. The other dialects and languages are written in Roman scripts and have hardly any literature of their own.

Assam's history may be broadly divided into four periods: viz. legendary, early, Ahom, and modern. During the legendary period Assam was ruled, first, by non-Āryan people called Dānavas and Asuras, yet it was during this period that the Āryans also came into the country overland from the north-west. The early period begins in the 4th century A.D. and the earliest epigraphic reference to Assam (Kāmarūpa) is found in the Allāhābād inscription of the second Gupta Emperor, Samudragupta (*c*. A.D. 330-80). The early period may be said to have continued till the 13th century when Assam began to be invaded from the east by the Ahoms and from the west by the Mohammedans. The Mohammedans were resisted and practically speaking there is no Muslim period in the history of Assam. The Ahoms, however, conquered the country which they ruled for about 600 years at the end of which Assam was first conquered and held by the Burmese for a very brief period and then was annexed by the British Indian Empire in 1826. It was from that time that the modern period begins in the history of Assam. It has for the first time become politically and administratively an integral part of India, though culturally it had always been a part of Hindu India.

The most renowned king of the legendary period of Assam was Narakāsura, who, however, is said to have come to rule over Prāgjyotiṣa from Mithilā in Bihār. His name is associated with much of ancient Assam, especially the cult of goddess Kamākhya and the construction of her temple at its present site on a hillock called Nīlācala near Guwāhāti. His son Bhagadatta is referred to in the *Mahābhārata* as a great warrior who took part on behalf of the Kurus in the battle of Kurukṣetra where he was killed. His successor Vajradatta and his successors are said to have ruled over Kāmarūpa for 3,000 years. In the early period, which begins from the 4th century A.D., Puṣyavarman founded a dynasty of 13 kings. Puṣyamitra, according to the Allāhābād inscription, submitted to the Second Gupta Emperor, Samudragupta. Kāmarūpa then passed under the rule of a new dynasty founded by a Mleccha chief named

Salastambha in about the middle of the 7th century. He transferred the capital from Prāgjyotiṣapura (Guwāhāti) to Haruppeśvara on the bank of the Brahmaputra, near modern Tezpur. This dynasty had 13 kings, who ruled up to the middle of the 10th century A.D. Thereafter, Brahmapāla, who traced his descent from Narakāsura, founded the third dynasty of Hindu kings in Kāmarūpa. This dynasty had six kings and ruled up to the early part of the 12th century. After a period of confusion, the Ahoms (q.v.) entered Assam and, after a short period of Burmese supremacy, the modern period began. See *Assamese*.

Assamese. One of the major regional languages of India, recognised as the official language of Assam State. According to the 1981 Census, the Assamese speakers constitute 57.14 per cent of the population, while the remaining population is represented by the speakers of Bengāli, Hindi, Khāsi, Bodo, Gāro, etc. Assamese spoken around Sibsāgar, the old seat of Ahom kings, is considered to be more or less standard. This standard dialect area is considered to spread from Guhāti to the Eastern-most boundaries of the State. In the west section of the valley the dialect spoken around Goalpārā has mingled with the Rājbanshi dialect of the area formerly dominated by Koch kings. In between the Goalpārā and Sibsāgar dialect area lies the Kāmrup district which does not present any distinct dialectal feature. As such Assamese could be considered to have only two broad dialect areas, viz. Eastern (Sibsāgar) dialect and Western (Goalpārā) dialect.

Assamese is a language of the Eastern group of the Indo-Āryan family of language having been developed from the 'Magadhan Apabhraṁśa' into a sub-group of dialects comprising North Bengāli dialect coming under Bengāli language and Assamese which, in course of time through its independent growth and development, grew into a different language.

Scholars have tried to trace back the history of Assamese literature to the mystic songs known as Caryāpada or dohā composed by the Buddhist Siddhācāryas affiliated to the Sahajayāna. These songs were composed between the 10th and 12th centuries A.D. Some of the Siddhas, who composed these songs are definitly known to have hailed from Kāmarūpa i.e. modern Assam. Thus, these mystic songs may be called the first layer of bricks on which the foundation of Assamese literature is based. The earliest Assamese writer was, however, Hema Sarasvatī (late 13th or early 14th century), whose *Prahlāda-caritra* (narrating the story of Prahlāda based on the *Vāmana-purāṇa*) is a small poem of 100 verses. The language, though Sanskritised, is not difficult. Another work of his is *Hara-Gaurī-Saṁvāda* dealing with the marriage of Śiva and Pārvatī. The poet flourished under the patronage of King Durlabha Nārāyaṇa. In the same king's court flourished two other poets: Harivara Vipra, the author of two poems on the fight between Arjuna and Vabruvāhana (father and son) and between Rāma and Lava-Kuśa (father and sons) and Kaviratna Sarasvatī, who authored *Jayadratha-vadha* on the killing of Jayadratha, an episode taken from the Droṇa-parva of the *Mahābhārata*. Yet another poet was Rudra Kandali, the author of an episode taken from the *Mahābhārata*. The first great Assamese poet was, however, Kavirāja Mādhava Kandali (fl. 14th cent.), who translated the whole of Vālmiki's *Rāmāyaṇa* into Assamese (the first and the last cantos are, however, missing) and wrote a poem *Devajit* on Lord Kṛṣṇa.

In the 15th century among the poets who came in prominence, three stand apart: Durgāvara Kāyastha, the author of a condensed version of the *Rāmāyaṇa* in songs, known as the *Gīti-Rāmāyaṇa*, Pītāmbara Kavi, the author of *Bhāgavata-purāṇa*, *Uṣā-pariṇaya*, *Caṇḍī-ākhyāna* and *Nala-Damayantī*, and finally Mankara, a minstrel, singing his Manasā songs with little cymbals in his hands.

The poems of these poets have a considerable number of lyrics interwoven into the texture of the plot. These lyrics are set to melodies (*rāgas*) of classical Indian music.

Early Assamese literature owes a great debt to Vaiṣṇava poet Śaṅkaradeva (1449-1568), who shaped the religious, social, cultural and literary life of Assam for ages to come. He started Bhakti cult against the erstwhile prevailing Śaktiism in Assam. For this Śaṅkaradeva had to make enormous efforts including production of literature in the language of the people. His Vaiṣṇavite movement was mainly based on the devotional cult of the *Bhāgavata-purāṇa*. He was ably assisted by a band of selfless followers of whom Mādhavadeva was the most prominent. To propagate and to popularise the new faith, the Vaiṣṇava saints and poets translated the Epics and the Purāṇas into sweet and simple Assamese verse, composed religious kāvyas and devotional lyrics in scores, wrote and staged dramas in a most spectacular way and produced hagiographies depicting the lives of the saints. Śaṅkaradeva introduced congregational prayer services where all the devotees could participate and after such prayer services, the recitation and exposition of devotional scriptures was a regular feature. Thus, within a short period thousands of people came to the fold of Vaiṣṇavism. The movement brought about a renaissance in the field of art and infused a new significance and value in the social and cultural life of Assam. It established spiritual equality of all men and sharpened their emotional and aesthetic sensibility. Scholars and poets vied, as it were, with one another to educate and edify the masses through the medium of their writings. Śaṅkaradeva himself set the ball rolling by translating almost the entire *Bhāgavata-purāṇa* into the language of the people. The works produced by Śaṅkaradeva were copious — 27 in all — and more well known among them were *Kīrtana* or *Kīrtana Ghoṣā*, last canto of the *Rāmāyaṇa*, some portions of the *Bhāgavata-purāṇa, Rukmiṇī-haraṇa, Bhakti Pradīpa, Aṅkiyā Nāṭa, Baragītas* (devotional songs), etc. He established Vaiṣṇavite monasteries and was regarded by many as a saint, and an incarnation of Viṣṇu. He and his many followers greatly enriched Assamese literature with dramas, hymns and legends.

A close associate of Śaṅkaradeva was Mādhavadeva (1489/1492-1596) whose magnum opus is *Nāmaghoṣā*, a prayer book of 1,000 verses, where his personality, intensive devotion and self-surrender at the feet of the Lord are expressed in plaintive and mellifluous notes. His *Bargītas*, depicting the sports of Bālagopāla, could easily be compared with those of the Hindi poet, Sūradāsa. He translated the Ādi-kāṇḍa of the *Rāmāyaṇa* and wrote many other poems and dramas, most of them with Kṛṣṇa theme. Another versatile writer was Rāma Sarasvatī, who flourished under the patronage of Koca King Nara-Nārāyaṇa. He was ordained by the king to translate into verse the whole of the *Mahābhārata*. It is said that the king himself supplied the poet with the original manuscripts which alone made a cartload when taken to Rāma Sarasvatī's house. Many poets assisted Rāma Sarasvatī. Rāma Sarasvatī himself translated 30,000 *Ślokas* of the original epic. He composed other kāvyas, the most widely known being *Bhīma-carita*.

After the Vaiṣṇava movement, which began with the dawn of the 16th century and continued till the end of the 17th century, the next phase of Assamese literary history begins with the rise of Ahoms as the dominant political power in Assam. This phase comes to an end with the conquest of Assam by the British in the third decade of the 19th century. The Ahoms had become the supreme power in Assam by the middle of the 17th century and as a consequence the centre of literary activities shifted from Western Assam to Eastern Assam where the capital of the Ahoms was situated. The Ahoms had a special knack for recording political events and competent persons were engaged to write down the political history of the country including that of the neighbouring States in the simple language of the people. Thus a large number of chronicles written in the spoken language of the people came into existence. These chronicles are called *Burañjī*, an Ahom word of Thāi origin. Commenting on this unique historical literature Sir George Abraham Grierson observes: 'The Assamese are justly proud of their national literature. In no department have they been more successful than in a branch of study in which India, as a rule, is curiously deficient. The historical works or *Burañjīs* are numerous and voluminous.' (*Linguistic Survey of India*).

Among other important works of the 18th century, the following may be mentioned: *Ānanda-laharī* by Anantācārya; some biographical works (*carita-puthi*) on Vaiṣṇava saints; translation of Jayadeva's *Gīta-govinda* by Kavirāja Cakravarti; and some technical literature based on Sanskrit works on different sciences like astrology, medicine, mathematics, music, dancing, etc.

Modern period of Assamese history begins from the time of the annexation of Assam to India by Britishers after the first Burmese War (1826). Assam was made a part of Bengāl and thus there was a setback for Assamese language since even in schools Bengāli was taught to the exclusion of Assamese. In 1873, however, Assamese was restored in the school curricula and the law courts. With the publication of the translation of the Bible (1838) done by Nathan Brown of the American Baptist Mission Group, modern period of Assamese language began. These missionaries with their headquarters at Sibsāgar did pioneering works on the language and brought out a monthly journal *Aruṇodaya* (1846), published an *Assamese Grammar* (1848) and compiled the first *Assamese dictionary* (1867). Brown and Bronson are the two great names of missionaries among these pioneers.

First among the modern Assamese writers was Ānandarām Dhekial Phukan (1830-59), who wrote spirited articles in *Aruṇodaya* for the reinstatement of the Assamese language in the schools and courts; he thus acquired the status of a hero, asserting the identity of the Assamese people and their culture. He also wrote other works. His writings provide the specimen of the transitional modern Assamese prose style that was gradually evolving. His other younger contemporary was Hema Candra Baruā (1835-1896), who is called the father of modern Assamese language and literature. He was the author of novels, dramas, a dictionary and school textbooks. Another contemporary was Gunābhirāma Baruā (1837-94/95). He edited books, wrote dramas and the first biographical work of a modern type. He wrote the first comprehensive modern history of Assam (1884) and edited *Asama Bandhu*, a monthly literary journal. In his hands, Assamese prose was made a full-fledged literary and artistic medium. Towards the end of the ninth decade of the last century, Assamese youths studying in Calcuttā started a literary magazine called *Jonākī* (1890), which ushered in a new era, the era of romanticism in Assamese literature.

The greatest figure in modern Assamese literature was Lakṣmīnātha Bezbaruā (1864-1938), who was an excellent poet, a dramatist, a novelist, a great essayist and a journalist of repute. For nearly 30 years preceding his death, Bezbaruā was the most towering personality in modern Assamese literature. His autobiography has been published posthumously. Among Bezbaruā's contemporaries, the prominent ones were Hemacandra Gosvāmī (1870-1928), historian and essayist Rajani Kānta Bardoloi (1869-1939), the Walter Scott of Assamese novel, Kamalakānta Bhaṭṭācārya (1853-1936), poet and essayist, Hiteśvara Barbaruā (1876-1939), poet, Padmanāth Gohain-Baruā (1871-1946), prose writer, and several others including the historical and linguistic researchers like Dr. S.K. Bhuyan (1894-1964), Dr. B.K. Baruā (1910-64) and Bāṇīkānta Kākati (1894-1952). While research in Assam history was a mission of Bhuyan's life, Baruā's chief works are: *A Cultural History of Assam* (1951), *Studies in Early Assamese Literature* (1953) and *A History of Assamese Literature* (1964), while Kākati's chief works are: *Assamese, Its Formation and Development* (1941) and *Aspects of Early Assamese Literature* (ed., 1953).

The period between 1920 and 1940 may be called the period of national regeneration. With the emergence of Mahatmā Gāndhi as the national leader and the Indian National Congress as the predominant political party, Assamese literature stepped into a new era of national resurgence and growth. Side by side with the themes of love, beauty and nature, patriotism, a feeling of national consciousness and urge for all-round development found expression in the works of writers after 1920. Binandacandra Baruā (1901-), Dimbeśwar Neog (1899-1968), Atulcandra Hazarikā (1903-86), Ānandacandra Baruā (1905-82), Gaṇeścandra Gogoi (1907-38) and Devakānta Baruā (1914-) and a few others have not only sung of love and the beauty of nature but also of the glorious past, deplorable present and future greatness of the country. All these poems have made a romantic approach to life. In the field of drama, Atulcandra Hazarikā stands foremost among the playwrights. Jyotiprasād Agarwāllā has practically revolutionised the art of play-writing in Assamese. In the field of novel, besides Rajanikānta Bardoloi (1868-1939), Daibacandra Tālukdār (1900-67) and Daṇḍināth Kalitā (1890-1955) deserve attention.

After the attainment of Independence, the progress of Assamese literature appears to be very rapid. A new generation of poets, dramatists and fiction writers has come forward with new ideas and techniques. The technique of the old romantic poetry of the pre-War days has yielded place to modern techniques and the approach of life of modern poets considerably differs from that of their predecessors. Modern Assamese poetry is somewhat intellectual although emotion has not been totally divorced. Surrealism, Symbolism and Imagism and other techniques of modern continental poetry as also rhythmic prose have been successfully employed to express the new poetic sensibility. Novels and short stories are being produced galore. Essays, belles-lettres, literary criticism, biographies and travelogues are making rapid strides, both in respect of quantity and quality.

Assapura. Name of an ancient region where, according to the *Cetiya Jātaka*, the four sons of the King of Ceti built five cities: Hatthipura, Assapura, Sihapura, Uttara Paneale and Daddarapura.

Assaye, the battle of. It was fought in the course of the Second Anglo-Marāṭhi War (1803-05). In this battle the English army led by Sir Arthur Wellesley completely defeated the combined larger army of Scindiā and Bhonsle on September 23, 1803. Scindiā's army that took part in this battle had been trained by European officers after the European method, but was utterly defeated by a smaller English army.

Assia Range. Catuṣa-pīṭha Parvata, in the district of Cuṭṭack in Orissā. Udayagiri is a spur of this range, eight kilometres from Bhuvaneśvara (Bhubaneswar), containing many Buddhist sculptures of a very ancient date. It has two large figures of the Buddha, and extensive Buddhist ruins, as also has Acāla. The Khaṇḍa-giri is a part of this range, it is seven kilometres north-west of Bhuvaneśvara. The Udayagiri contains a *noor* or palace of Rājā Lalāṭendu Kesari, once inhabited by his Rānī. Basant Naltigir has an elephant cave, and Amarāvatī hill two beautiful images of Indrānī.

Assyria. Śālmala-dvīpa or Caldia.

Asta. Setting sun or the west. May your rule extend from east to west — a Hindu form of benediction.

Aṣṭa-aiśvarya. The eight powers. According to the Yoga-sūtra, eight super-normal powers may be attained by practising Yoga. See *Aṣṭa-siddhi*.

Aṣṭa-āvaraṇa. The eight aids or protections; rules to be observed.

In Vīra Śaivism, there are eight kinds of protections by which an individual self protects itself from the three *malas* (fetters). They are essential prerequisites to *Ṣaṭ-sthala*. These eight protections are: obedience to a *guru* (teacher); worship of the *liṅga* (divine Self); reverence for a *jaṅgama* (a person who moves from place to place); *pādodaka* (sipping the water in which the feet of a *guru* or *jaṅgama* have been ceremoniously washed); *prasāda* (offering food to a *guru, jaṅgama*, or *liṅga* and then partaking sacramentally of what is left over); *vibhūti* or *bhasma* (smearing of the sacred ash); *rudrākṣa* (wearing of the sacred rosary beads) and *mantra* (uttering the five-syllabled formula) 'namaḥ śivāya'.

Aṣṭabandha. A kind of plaster used for fixing idols in temples. The following eight things are mixed and ground consecutively for 41 days and made ready to be put in the cavity around the idol when it is fixed there finally: (1) conch powder, (2) powdered myrobalan, (3) resin, (4) Kolipparal (a kind of rock), (5) river sand, (6) powder of emblic myrobalan, (7) lac and (8) cotton.

Aṣṭa-bhāgika. A village paying one-eighth instead of one-sixth of the land produce to the government.

Aṣṭabhāryas. The eight wives of Kṛṣṇa: Rukmiṇī, Jāmbavatī, Satyabhāmā, Kālindī, Mitravindā, Satyā, Bhadrā and Lakṣaṇā.

Aṣṭa-bhoga. In Hindu law, the eight kinds of enjoyments (privileges) connected with the grant of a rent-free plot of land by the State. They were: *Nidhi* (treasure trove, a hoard of coins, mine); *Nikṣepa* (property deposited on land, valuables stored or secreted by another); *Akṣīṇa* (actual privileges, permanent benefit); *Āgāmin* (prospective rights, privileges and benefits); *Jalāmṛtam* (water and their products); *Taru* (trees); *Sañcita* (stored up benefits) and *Pāṣāṇa* (uncultivated land, rocks, minerals, etc.). According to another version, two variant names are: *Siddhi* (land cultivated) and *Sādhya* (the produce of such land).

Aṣṭa-bhoga-teja-svāmya. Same as *Aṣṭa-bhogam* (q.v.).

Aṣṭa-bhuja Devī. The eight-handed goddess, represented as standing on the back of Nandi, the bull of Śiva.

Aṣṭabuddhiguṇas. Eight qualities of the intellect: Śuśrūṣā, Śravaṇa, Grahaṇa, Dhāraṇa, Ūha, Apoha, Arthavijñāna and Tattvajñāna.

Astācala. 'The mountain Asta'; the western mountain behind which the sun is supposed to set. It was visited by Sugrīva during his flight from Bāli's wrath (Rām. Kiṣ. 46).

Aṣṭachāpa. The eight mediaeval Vaiṣṇava poets of Hindi literature. They all belonged to the Vallabha Sampradāya. Viṭṭhalanātha (1516-76) engaged four of the disciples of his father, Vallabhācārya (1478/79-1530), and four of his own to compose and sing songs celebrating the love of Rādhā and Kṛṣṇa. These eight prominent poets became collectively known in Hindi as the Aṣṭachāpa or the eight Diestamps producing coins in the shape of poems. These poets composed poems in Brajabhāṣā. Their names are: Kumbhanadāsa (1468-1582), Sūradāsa (1478-1580), Kṛṣṇadāsa (1495-1575), Paramānandadāsa (1491-1583), Govindadāsa (1505-1585), Chītasvāmī (1481-1585), Nandadāsa (1533-1586) and Caturbhujadāsa (fl. 1550). The most celebrated poet of the Aṣṭachāpa was Sūradāsa, who is also known as a 'friend' (Sakhā) of Lord Kṛṣṇa. They all belonged to different castes: Brahmin, Kṣatriya and Śūdra. They were residents of the villages around the Braja-land of Mathurā and used to recite and sing their compositions before Śrīnātha.

Obviously it was due to their artistic temperament and poetic and musical talents that their services were sought by the preceptors for reaching out to the masses. They were given the special assignment of leading the musical sessions turn by turn at the eight daily rituals of the deity 'Śrīnāthajī' at the holy hillock 'Govardhana'. There is no doubt that the popularity of the Kṛṣṇa-lore as a religious cult has been largely due to its having used the power of word and sound as the twin media of its expression.

Aṣṭachāpa poets were believed by the devouts to be incarnations of the divine companions with Kṛṣṇa himself having taken his birth as Sūradāsa. There is no doubt that but for Sūradāsa, most of these poets would hardly have attracted notice outside the sect for all of them, except Sūradāsa, devoted considerable part of their poetry to ritualistic and sectarian compositions. They sang in praise not only of the preceptors but of the latter's sons and grandsons also, while Sūradāsa is conspicuous by not having mentioned even once the name of his Guru.

Though the Aṣṭachāpa poets are unequal in rank and quality of their poetry, collectively they all, through their spiritual zeal, and then after negation of the court life contributed to the cultural resurgence of the 16th century by projecting the 'Līlā' of a lord that lived and rejoiced amongst the commonest of the common, as one of them.

Aṣṭādaṁṣṭra Vairūpa. Hymn-seer (Ṛg. 10.111) and Sāma-seer (Pañca. Brā. 8.9.21). He seems to have been the son of Virūpa Āṅgirasa. There is a reference to the Āṅgirasa in Ṛg. 10.111. Elsewhere in this *sūkta*, there occurs an interesting reference to Indra who is said to have become Menā for his devotees.

Aṣṭādaśa-bhuja Devī. The eighteen-handed goddess, who destroyed Mahiṣāsura.

Aṣṭa-daśa-jāti. The 18 castes. They constituted a social institution in the Karnāṭaka and Tamil regions in mediaeval times, although they existed in earlier days as well. In Bengāl they were twice this number, i.e. 36 (*Chatriś-jāti*). In the Karnāṭaka region, they were the following: Brahmin, Kṣatriya, Vaiśya, Liṅgavanta (Liṅgāyata), Baṇajige, Gaṅgādi-kāra, Vokkaliṅg, Maḍivali, Kelasiga, Kuruba, Kumbāra, Kaṭaka, Baḍagi, Akkasāle, Toreya, Uppāra, Besta, Holeya and Mādiga. The Right and Left Hand castes in the Tamil country seem to have been in some manner related to the 18 castes.

Aṣṭādaśa-līlā-kāṇḍa. A Sanskrit work by Rūpa Gosvāmī (q.v.), a disciple of Caitanya.

Aṣṭādaśa-purāṇas. The Eighteen Purāṇas. See *Purāṇa*.

Aṣṭādaśa-rahasya. A Sanskrit work by Rāmānujācārya (q.v.).

Aṣṭādaśa-smṛti. A celebrated collection of Sanskrit Smṛtis. It does not contain the Smṛtis of Manu and Yājñavalkya; the other Smṛtis it covers are: *Atri-smṛti*, *Viṣṇu-smṛti*, *Hārita-smṛti*, *Auśanasa-smṛti*, *Āṅgirasa-smṛti*, *Yama-smṛti*, *Āpastamba-smṛti*, *Saṁvarta-smṛti*, *Kātyāyana-smṛti*, *Bṛhaspati-smṛti*, *Parāśara-smṛti*, *Vyāsa-smṛti*, *Śaṅkha-likhita-smṛti*, *Dakṣa-smṛti*, *Gautama-smṛti*, *Śatātapa-smṛti*, *Vasiṣṭa-smṛti* and *Smṛti-kaustubha*.

This collection contains *Viṣṇu-smṛti*, but here only five chapters have been included, while the *Viṣṇu-saṁhitā* published by the Baṅgavāsī Press contains 100 chapters.

Aṣṭā-daśa-tīrtha. A technical term, referring to the traditional 18 departments in the administrative machinery. There are references to such an administrative machinery in the *Rāmāyaṇa* (Ayo. 100.36), *Mahābhārata* (Sabhā. 5.38) and *Raghuvaṁśa* (17.68). According to Nīlakaṇṭha, the commentator of the *Mahābhārata*, the 18 offices were: (1) *Mantrī* (Minister), (2) Purohita (High Priest), (3) *Yuvarāja* (Crown Prince), (4) *Senāpati* (General), (5) *Dauvārika* (Door-keeper or Chamberlain), (6) *Antarveśika* (Steward of the Royal Household), (7) *Kārāgāra-adhikārī* (Superintendent of Prisons), (8) *Dravya-Sañcāyaka* (Treasurer), (9) *Sanni-Dhātṛ* (Royal Attendant with Executive Duties), (10) *Pradeṣṭāraḥ* (Commissioner), (11) *Nagarādhyakṣa* (City Prefect or Superintendent), (12) *Kārya-Nirmāṇa-Kṛt* (Superintending Engineer of Works), (13) *Dharmādhyakṣa* (Superintedent of Justice), (14) *Sabhādhyakṣa* (Superintedent of the Assembly), (15) *Daṇḍa-Pāla* (Protector or Administrator of Criminal Administration), (16) *Durga Pāla* (Protector of Forts), (17) *Rāṣṭra-Pāla* (Protector of the Kingdom) and (18) *Aṭavi-Pāla* (Protector of Forests). Kauṭilya also gives a list of these officials (Artha. 1.12), though somewhat varied.

Aṣṭādaśa Vidyā. 'The Eighteen Sciences'. These are the four Vedas, the six Aṅgas, the Purāṇas, Mīmāṁsā, Nyāya, Dharmaśāstra, and the four Upa-vedas, viz. Āyurveda, Dhanurveda, Gāndharvaveda and Arthaśāstra (Viṣṇu. 3.6.28-29). According to others, Sthāpatya-veda, or science of architecture, and Śilpaśāstra, or knowledge of arts, are reckoned as the fourth Upa-veda.

Aṣṭa-dharma-mārgas. Eight ways of attaining Mokṣa: Yajña, Vedābhyāsa, Dāna, Tapas, Satya, Kṣamā, Dayā, lack of desire.

Aṣṭadhātus. Eight minerals: gold, silver, copper, tin, zinc, black lead, iron and mercury. The use of the Aṣṭadhātus was made in moulding idols, when in place of mercury, brass was included. According to the *Bhaviṣya-purāṇa*, Hemādri has given this opinion.

Aṣṭādhyāyī. The earliest extant and the most authoritative Sanskrit grammar by Pāṇini (q.v.), dealing with the then spoken language, which was more akin to the prose of the Brāhmaṇas than to the Classical Sanskrit Literature and this explains the absence in later literature of many forms and expressions explained by the great grammarian.

Also called *Aṣṭaka, Śabdānuśāsana* and *Vṛttisūtra*, it is a monumental work having eight *(aṣṭa)* books *(adhyāyas)*, composed about 6th-5th century B.C. Each book has four *padas* or chapters, and each chapter contains a number of *sūtras* or aphoristical rules. The total number of *sūtas* is 3,996, but three or perhaps four of them did not originally belong to the work of Pāṇini.

The first two books deal with rules of procedure and rules relating to syntactic relationship and compound-formation and rules having a very specific application. Book three deals with verb and verbal formations while books four and five describe secondary derivations *(taddhita)*. The remaining books deal with *sandhi* (morphemics). Variations in the older Vedic language termed Chandas by Pāṇini as different from Bhāṣā (language), a name given to the Sanskrit language spoken by the people, are interspersed in the whole body of the rules. Occasionally variations found in regional dialects (such as northern or eastern) or parallel usages have also been given wherever deemed necessary. Pāṇini's main objective is to give a synchronic description of the language of his times accepted as the standard language; he does not aim at 'historical evolution'.

Aṣṭādhyāyī is itself an end-product of a rich antecedent grammatical tradition. Pāṇini has referred to a number of preceding grammarians and has assimilated most of their procedures and techniques into his own system in such a manner that he has surpassed them all.

Besides it being a treatise on grammar, it is a rich documentation of socio-cultural milieu of his times as well as one of the rarest accounts of the people and their ways of living. *Aṣṭādhyāyī* is also a remarkable repository of colloquial idioms and usages. It is a 'monument of human intelligence'.

The grammar has a number of commentaries, the most important being *Vārttika* (Kātyāyana or Vararuci, 4th-3rd century B.C.), *Mahābhāṣya* (Patañjali, 2nd cent. B.C.), *Kāśikā* (Jayāditya and Vāmana, 7th cent. A.D.), *Nyāsa* or *Kāśikā-vivaraṇa-pañjikā* (Jinendrabuddhi, 7th-8th cent. A.D.), *Padamañjarī* (Haradatta, 12th cent.), *Durghaṭavṛtti* (Śaraṇadeva, 13th cent.) and *Siddhānta-kaumudi* (Bhaṭṭoji Dīkṣita, 16th cent.). 'An independent school of grammar came to grow around *Aṣṭādhyāyī* and it is a unique feature of the evolution of Indian thought that grammar could play such an important role and that the analytic frame of *Aṣṭādhyāyī* could become the base of all intellectual achievement and could become the key to an independent philosophical system (Linguistic philosophy) propounded by Bhartṛhari in his *Vākyapadīya*.'

Aṣṭadiggaja (and Aṣṭadikkariṇīs). There are eight male and eight female elephants standing guard over the eight zones. East: Airāvata (fem. Abhramu), South-east: Puṇḍarīka (fem. Kapilā), South: Vāmana (fem. Piṅgalā), South-west: Kumuda (fem. Anupamā), West: Añjana (fem. Tāmrakarṇī), North-west: Puṣpadanta (fem. Śubhradantī), North: Sārvabhauma (fem. Aṅganā) and North-east: Supratīka (fem. Añjanāvatī). Besides, there are four diggajas (elephants of the universe), who bear the earth standing below in the nether world. It is stated that the sons of Sagara, who went into the nether land in search of the lost horse of his father, saw these elephants. As they went to the east, they saw the huge elephant, Virūpākṣa, holding the earth on its head. It is said an earthquake occurs when for change it shakes its head. Going to the left of it they saw the elephant Mahāpadmasama holding the earth on its head in the south. Going again to the left of it they saw Saumanasa holding the earth on its head in the west and going to the left of it in the north they saw Bhadra holding the earth on its head (Rām. Bā. 40).

Aṣṭadiggaja Poets (Telugu). Eight eminent poets who adorned Bhuvanavijaya Sabhā, the court of Śrī Kṛṣṇadevarāya, the greatest of the Vijayanagara Emperors. This title, the eight elephants of the quarters, indicates their eminence as poets. It is said that the emperor used to carry on literary discussions with them. Sometimes the Aṣṭadiggajas carried on literary disputations among themselves at the instance of the emperor and vied with one another in exhibiting their literary and poetic talent.

The eight poets are: Allasāni Peddana *(Manu-caritra)*, Nandi Timmana *(Pārijatāpaharaṇa)*, Māḍayagāri Mallana (*Rājaśekhara-caritra*), Dhūrjaṭi *(Śrīkalahasti-māhātmyam)*, Tenāli Rāmakṛṣṇa *(Pāṇḍuraṅga-māhātmya)*, Ayyelarāju Rāmabhadrudu *(Rāmābhyudaya)*, Bhaṭṭumūrti alias Rāmarāja Bhūṣaṇa (*Vasu-caritra*, etc.) and Piṅgali Sūrana (*Rāghava-pāṇḍavīya, Kalāpūrṇodaya*, etc.). The five poets lived in the court of the emperor but regarding the other three, critics are of the opinion that they might have been too young during the reign of the emperor to occupy such a high position in that celebrated court. They hold that those might have been Kannaḍa or Sanskrit poets who were also patronised by the emperor, but the names of these three poets are not known. Nevertheless the title Aṣṭadiggajas brings to the mind of the Telugu people, the eight poets as mentioned above.

It is only an account of these eight poets that the age of Kṛṣṇadevarāya is called the golden age of Telugu literature. They were great as poets and scholars.

Some scholars hold that Kandukūri Rudrakavi (q.v.) was one of the Aṣṭadiggajas, but further proof is required to accept this view.

Aṣṭadik(s). 'Eight Zones': East, South-east, South, South-west, West, North-west, North and North-east.

Aṣṭadikpālaka(s). According to the *Devī Bhāgavata* (8), the eight zones and their guardians are: situated in the eight different zones of the Brahmaloka are eight big cities of the eight guardians of these zones each covering an area of 2,500 yojanas. All these are on the top of Mahāmeru and Brahmā sits in the centre in his city called Manovatī. Around his city are the others as: On the east, Amarāvatī, city of Indra, on the south-east Tejovatī, city of Agni, on the south Saṁyamanī, city of Yama, on the south-west Kṛṣṇāñjanā, city of Nirṛti, on the west Śraddhāvatī, city of Varuṇa, on the north-west Gandhavatī, city of Vāyu, on the north Mahodaya, city of Kubera, and on the north-east Yaśovatī, city of Śiva.

Aṣṭadravya(s). Eight substances of great medicinal value: Arayāl (Aśvattha — Fig tree), Atti (Udumbara — Keg tree), Plāśu (Palāśa — Downy branch butea), Perāl (Vaṭa–Banyan tree), Camata, Ellu (Sesame), Vāyasa (Kṛṣṇāguru cedar tree), and Ghee (clarified butter).

Aṣṭadūtaguṇa(s). The eight qualities of a good messenger are: (1) He should not stand perplexed when he is being given the message to carry; (2) He must be smart and enthusiastic; (3) He must have compassion for those in distress; (4) He must run his errand quickly; (5) He must be mild; (6) He should not be duped by the cunning words of others; (7) He must be healthy; and (8) He must be able to talk convincingly.

Aṣṭagajas. The eight elephants guarding the eight quarters. See *Aṣṭadiggajas*.

Aṣṭagandha (Eight fragrants). Akil (Eaglewood), Candana (Sandal), Guggulu (Indian Bedlium), Māñci (Jaṭāmāṁsi–Spikenard), Kuṅkuma (Saffron), Koṭṭa (Kuṣṭṭa–bostus root), Rāmacca (Uśiram–Sweet rush) and Iruveli (Vālaka). All these eight substances are fragrant and are used in the worship of deities.

Aṣṭa-Gopi-Aṣṭa-Śyām Rās. Manipuri folk dance and a type of Rās Līlā. It is performed during spring and, as the name indicates, it has a cast of eight *gopies* (cowherds) and eight Kṛṣṇas.

Aṣṭaguṇa(s). The eight virtues which are variously given: (1) Bhūtadayā, Kṣamā, Anasūya, Gaurava, Anāyāsa, Maṅgala, Akārpaṇya and Aspṛhā; (2) Buddhibala, Kalaśuddhi, Sama, Learning, Parākrama, Mitabhāṣaṇa, Dāna and Kṛtajñatā; (3) Absence of Jealousy, Ṛjutva, Sucitva, Santoṣa, Bhāṣaṇabhaṅgi, Śama, Satya, Sthairya.

Aṣṭajihva. One of the soldiers of Skanda (Mb. Śalya. 45.62).

Aṣṭaka. A division of *Ṛgveda* (it being divided into 8 Aṣṭakas or 10 Maṇḍalas). The Vāṣkala branch divided the 1,017 hymns of the *Ṛgveda* in eight groups called Aṣṭaka. They contain 121, 119, 122, 140, 129, 124, 116 and 146 hymns respectively.

Aṣṭaka. Consisting of eight parts. A group of eight. A literary composition consisting of eight stanzas or verse-pieces. Anyone who recites in the early morning the *Gaṅgāṣṭaka* composed by the sage Vālmīki is sure to gain happiness.

Similarly the eight names: Acyuta, Keśava, Viṣṇu, Hari, Satya, Janārdana, Haṁsa and Nārāyaṇa are auspicious and bestow all-round prosperity.

Aṣṭaka. Son of Viśvāmitra and Mahādevī. The grandchildren of King Yayāti surrendered all the merits of the sacrifices which they had performed in the Naimiṣāraṇya (forest). He is one of those kings whose names are to be uttered at sunrise and sunset for the purification of sins. He was a hymn-seer (Ṛg. 10.104).

Aṣṭaka. A king of the Pūru dynasty. He was in the fifth generation after Duṣyanta (q.v.).

Aṣṭakā. Rite of the 8th *tithi* of the dark fortnights of the four months (or any month after Full Moon) of the *hemanta* and *śiśira* seasons (*mārgaśīrṣa, pauṣa, māgha* and *phālguna*). This is a rite for the dead ancestors; recognised as *aṣṭakā śrāddha*, generally three in number, to be performed on the 8th day of the dark fortnight of *mārgaśīrṣa* (called *āgrahāyaṇī), pauṣa* and *māgha*; four with the option.

Aṣṭakā can be compressed into three days: the 7th, 8th and 9th of the dark half of māgha or even into a single day: the 8th of māgha. The rite on the last mentioned day is the only aṣṭakā, called *Ekāṣṭakā*. The Sūtrakāras, however, differ in the matter of deities and the offerings to be made. The Aṣṭakā has a preparatory day (the 7th of the dark fortnight): a *homa* is performed in the evening and the dinner given to the Brahmins. The word Aṣṭakā is derived from *aṣṭan*, only in the sense of a rite in which the manes are deities.

Astakampra. Same as Hastakavapra, Astakapra. See *Stambhapura*.

Aṣṭakapālam. Purodāśa prepared out of eight Kapālas (Mb. Śānti. 221.24). Purodāśa is a large and thick *roṭi*, called *roṭ*, which is baked in eight earthen pans. It is a yājñic rite, in which the *roṭ* is offered to fire.

Astakapra. Same as Hastakavapra (q.v.).

Aṣṭakaraṇa(s). Manas (mind), Buddhi (intelligence), Citta (thought), Ahaṅkāra (egotism), Saṅkalpa in the mind (imagination), determination, pride from egotism and Avadhāraṇa in Citta.

Aṣṭakariṇya. The eight female elephants living in the eight points. See *Aṣṭadiggajas*.

Aṣṭakarṇī. An expression which occurs in one passage of the *Ṛgveda* (10.62.7) and which Roth in his *St. Petersburg Dictionary* was at first inclined to interpret as a proper name. There can, however, be no doubt that it means a cow, not a man, as suggested by Grassmann. The exact reason why a cow should be described is uncertain. Roth was later inclined to see in it the sense 'having pierced ears'. The marking of ears was apparently a regular practice.

Aṣṭakaṣṭa(s). Kāma (lust), Krodha (anger), Lobha (greed), Moha (delusion), Mada (arrogance), Mātsarya (rivalry), Dambha (pride) and Asūyā (jealousy).

Aṣṭaka Vaiśvāmitra. Hymn-seer (Ṛg. 10.104), who was the son of Viśvāmitra (Ai. Brā. 7.17; Sāṅkh. Śrau. 15.26), born of his wife Mādhavī (Mb. Udyo. 117.17-19). He was an erudite scholar. Once, Aṣṭaka performed an Aśvamedha Yajña. All the kings took part in this. After the Yajña, he took his three brothers, Pratardana, Vasumanas and Śivi, for an air travel and on the way met the great sage Nārada. Nārada was also taken in and as they continued their flight, Aṣṭaka asked Nārada who should step down from the aeroplane if only four were allowed to go to heaven. 'Aṣṭaka', replied Nārada and explained that though he (Aṣṭaka) had given a good number of cows as gift, he would have a fall because he was full of pride for having given so many cows (Mb. Vana. 198). Aṣṭaka's maternal grandfather or Mādhavī's father, Yayāti (q.v.) had a fall from Svarga for his self-praise. He then learnt a good deal about this world and the other world from his grandfather. He then lent a part of his merit to his grandfather and sent him back to heaven (Mb. Ādi. 83-85; Matsya.

38-41). Aṣṭaka was Rājarṣi and his son was Lauhi.

Aṣṭakhaṇḍa. A title of a collection of several sections of the *Ṛgveda*.

Aṣṭākṣara. 'Containing eight syllables'. The mantra of Viṣṇu: '*Aum nama Nārāyaṇāya*' is repeated thrice daily to attain liberation.

Aṣṭākṣarī Mantra. 'The eight-syllabled formula'; this is *Aum Namo Nārāyaṇāya* (*Aum* Salutation to Nārāyaṇa). This is the sacred formula of the Vaiṣṇavas who follow Rāmānuja.

Aṣṭakula. 'The Eight Families'. A village committee of representatives from eight families which, during the Gupta period in the 5th and 6th centuries, formed a board for local administration. The board consisted of the following officials: Uparika, Viṣayapati, Nagaraśreṣṭhin, Sārthavāha, Prathama Kulika and Prathama Kāyastha. Their duties were: Uparika (tax-collection), Viṣayapati (forests), Nagaraśreṣṭhin (the most superior person in the town), Prathama Kulika (the Chief Artisan) and Prathama Kāyastha (chief of the clerical interests). The Aṣṭakula is reminiscent of the *Pañca-kula* and *Daśa-kula*, who, according to Kauṭilya (Artha. 11.1), were the chief representatives of five or 10 families or households. In the 5th and 6th centuries, the body which constituted these representatives was called Aṣṭakulādhikaraṇa. It dealt with the questions about the sale and purchase of land.

Aṣṭakulācala. 'The Eight Family Mountains'. Ordinarily, these are said to number seven (see *Kula-parvata*), but sometimes the Himālaya is counted in the group to make the total eight.

Aṣṭakulācalā. Eight principal mountains: Nīla, Niṣadha, Vindhyācala, Mālyavan, Malaya, Gandhamādana, Hemakūṭa and Himālaya.

Aṣṭakulādhi-karaṇa. A technical term referring to a Board of Eight Representatives, *Aṣṭa-kula* (q.v.).

Aṣṭakumbha(s). Sūryabhedā, Ujjāyī, Sīlkkārī, Sītalī, Bhastikā, Bhrāmarī, Mūrcchā and Plāvinī. All these have to be practised by the students of Yoga.

Aṣṭa Lakṣmī. The eight forms of Lakṣmī.

Aṣṭaloha(s). Eight metals: Suvarṇam (gold), Rajatam (silver), Tāmaram (copper), Sīsakam (lead), Kāntikam (mercury), Vaṁśam (vaṅgam — tin), Lauham (iron) and Tīkṣṇalauham (steel).

Aṣṭama. One of the seven Ṛṣis (Saptarṣis) in the Brahmasāvarṇi Manvantara.

Astamana. Name of a sacred place (*tīrtha*) in the region of Mathurā.

Aṣṭamaṅgala. Eight auspicious objects necessary for a great occasion, viz. Brahmin, cow, fire, gold, ghee, sun, water and a king (Garuḍa. 205.74-75); or alternatively a lion, bull, elephant, water-jar, fan, flag, trumpet, lamp, necessary for a coronation (Agni. 58.31). These should be seen always and circumambulated. There are eight things that comprise what is known as the auspicious *aṣṭakam*, and are to be placed at the entrances of the assembly halls of other apartments. They are — a banner, a camel, a lion, a dog, a bull, a donkey, an elephant and a crow (65.9).

Among other auspicious things are the following, which are mentioned in the context of the departure of King Indradyumna from Avantī to Nīlādri — white pigeons, swans, white horse, white elephant, a jar endowed with the sprouts of the mango tree with the new fruit, and full of water together with white garland and fruits placed below a canopy supported by the plantain stalks.

Aṣṭamaṅgalas are found in Buddhism or Lamaism also. They are: *sitātapatra* (white umbrella), *matsyayugma* (pair of fish), *śaṅkha* (conch shell), *padma* (lotus), *dhvaja* (flag), *kalaśa* (water jar), *cakra* (wheel) and *granthi* (endless knot).

According to Jainism, the aṣṭamaṅgalas are: *svastika, śrīvatsa* (a symbol in the shape of a curl of hair), *nandyāvarta* (a curl almost in the shape of a flower), *vardhamānaka* (vase), *bhadrāsana* (throne), *kalaśa* (water jar), *matsyayugma* (pair of fish) and *darpaṇa* (mirror).

Aṣṭamaṅgalaya. (1) Kurava, (2) Darpaṇa, (3) Dīpa, (4) Kalaśa, (5) Vastra, (6) Akṣatam; (7) Aṅganā and (8) Svarṇa.

Aṣṭamanoguṇa(s). (1) Paratva, (2) Aparatva, (3) Saṅkhyā, (4) Parimāṇa, (5) Pṛthakta, (6) Saṁyoga, (7) Vibhāga and (8) Vega.

Aṣṭamantrī(s). The eight ministers of the kings of the Ikṣvāku dynasty are: (1) Jayanta, (2) Dṛṣṭi, (3) Vijaya, (4) Siddhārtha, (5) Arthasādhaka, (6) Aśoka, (7) Mantrapāla and (8) Sumantra.

Aṣṭamārgas. Samyagdṛṣṭi, Samyaksaṅkalpa, Samyagvāk, Samyakkarma, Samyagājīva, Samyagvyāyāma, Samyaksmṛti and Samyaksamādhi. The Buddhist Sannyāsins have to live according to these eight directives of life.

Aṣṭa-mātrikā. According to the Tantra, eight divine mothers. They are represented each with a child on her lap. Names of divine mothers vary in different lists. Two of the lists are: (1) Indrāṇī, Vaiṣṇavī, Śāntā (or Cāmuṇḍā), Brāhmaṇī, Kaumāri, Narasiṁhī (or Caṇḍikā), Varāhī, and Maheśvarī; (2) Raudrī, Vaiṣṇavī, Brāhmī, Kumārī, Varāhī, Narasiṁhī, Cāmuṇḍā and Mahendrī.

The Aṣṭamātrikās are sometimes regarded as the eight essential natures of Cāmuṇḍā. The Sapta-mātrikās and in addition Mahā-Lakṣmī are occasionally counted as Aṣṭa-mātrikās.

In Lamaism, the eight mothers are: Lāsyā, Mālā, Gītā, Nṛtyā, Puṣpā, Dhūpā, Dīpā and Gandhā.

In Jainism, they are Brāhmaṇī, Maheśvarī, Kaumārī, Vaiṣṇavī, Varāhī, Indrāṇī, Cāmuṇḍā and Tripurā.

Aṣṭamī. The third Skandha of *Devī Bhāgavata* states that the goddess Bhadrakālī came into life on an Aṣṭamī day to block up the Yajña of Dakṣa. That is why the day is considered to be holy and important.

Āṣṭamī-mahotsava-campū. Sanskrit poem by Nārāyaṇa Bhaṭṭa (q.v.), which gives a detailed and interesting account of the annual festival of the Śiva temple at Vaikom in Kerala.

Aṣṭamī-vrata. There are roughly 30 Aṣṭamī-vratas. The general rule is that when in the bright fortnight, Aṣṭamī is joined with Navamī, it is considered auspicious, while in the dark half of the month, when Aṣṭamī is joined with Saptamī, it is considered inauspicious; though there are certain exceptions (*Tithitattva*, 40; *Dharmasindhu*, 15). For Aṣṭamī-vratas, see *Hemādri, Vrata*. 1.811-86; *Kāla-nirṇaya* 194-228; *Kṛtyakalpataru*, 225-72; *Vratarāja*, 256-319; *Varṣakriyā-kaumudī* 38-40; *Puruṣārtha-cintāmaṇi* 109-31).

Aṣṭamūrti(s). The 'eight forms' of Śiva., viz. the five elements (earth, water, fire, air, space) and the sun, moon and sacrificer. 'Śiva fulfils all functions which belong to these eight realities or constituents. The world is a produce of his eight forms...and can only exist and fulfil its task because these forms cooperate.' (Gonda, *Viṣṇuism and Śaivism*, p. 41). Kālidāsa in the *Nāndīśloka* of his *Abhijñāna Śākuntalam* has made a mention of Aṣṭamūrti. In the Śaiva principles, out of the five elements, the following eight Mūrtis of Śiva have been formed: Śiva, Bhairava, Śrīkaṇṭha, Sadāśiva, Īśvara, Rudra, Viṣṇu and Brahmā. In the *Bhagavadgītā*, sun, moon and sacrificer have been substituted by *Mana* (Mind), *Buddhi* (Intellect) and *Ahaṅkāra*

(Ego).

Sometimes specific names are given to these eight forms. They are: Sarva, Bhava, Rudra, Ugra, Bhīma, Paśupati, Mahādeva and Īśāna (*Tantra-sāra*).

Aṣṭanāga(s). Eight snakes: Vāsuki, Takṣa, Karkoṭaka, Śaṅkha, Gulika, Padma, Mahāpadma and Ananta.

Aṣṭanāyikā. (Of Kṛṣṇa) Rukmiṇī, Satyabhāmā, Jāmbavatī, Kālindī, Mitravṛndā, Yājñajitī, Bhadrā and Lakṣmaṇā. (Of Indra) Urvaśī, Menakā, Rambhā, Pūrvacitī, Svayamprabhā, Bhinnakeṣī, Janavallabhā and Ghṛtācī (Tilottamā). (In Erotics) Vāsakasajjā, Virahotkaṇṭhitā, Svādhīnabhartṛkā, Kalahāntṛtā, Khaṇḍitā, Vipralabdhā, Proṣitabhartṛkā, and Abhisārikā.

Aṣṭāṅga. The science of medicine, which has eight parts, viz. *śalya* (taking out arrowheads and other foreign bodies), *śālākya* (treatment of diseases above the neck), *kāya-cikitsā* (treatment of the diseases of the whole body, such as fever), *bhūta-vidyā* (treatment of diseases caused by spirits, demons, etc.), *kaumāra-bhṛtya* (treatment of children's diseases), *agada-tantra* (treatment of snakebites, poisoning, etc.), *rasāyana-tantra* (maintaining good health) and *vājikaraṇa-tantra* (aphrodisiacs) — *Suśruta-saṁhitā* 1.1.7.

Aṣṭāṅga Daṇḍa (Daṇḍavat). Reverential salutation, consisting of the prostration of the body, with the application of eight parts — the forehead, breast, hands, knees, and insteps of the feet — to the ground. It is considered very meritorious.

Aṣṭāṅga-hṛdaya-saṁhitā. Sanskrit metrical work on Āyurveda by Vāgbhaṭa II (q.v.) though some scholars are of the view that one Vāgbhaṭa wrote both this work and the *Aṣṭāṅga-saṅgraha* (q.v.). Dealing with the usual eight topics (see *Aṣṭāṅga*) and like *Aṣṭāṅga-saṅgraha*, divided into six sections (*sthānas*), the *Sūtra-sthāna* of this work is regarded even better than that of Caraka and Suśruta (qq.v.). It also deals with surgery and was quoted in the Arabic work *Kitābal Fihrist* in A.D. 888 under the title Asankar or Astankar.

Aṣṭāṅgārghya. A substance for worship made of eight ingredients: water, milk, forepart of kuśa grass, curd, *ghṛta* (butter oil), rice, barley and mustard. In the *Skanda-purāṇa* (Kāśīkhaṇḍa), the ingredients for the worship of Sun are mentioned as water, milk, forepart of kuśa grass, honey, curd, red flowers of Karavīra and red sandal. Such a mixture is suitable for offering *arghya* to Sūrya.

Aṣṭāṅga-saṅgraha. Sanskrit work on Āyurveda by Vāgbhaṭa I (q.v.), though some scholars think that this and the *Aṣṭāṅga-hṛdaya-saṁhitā* (q.v.) were written by one Vāgbhaṭa. In prose and verse, it deals with the eight topics of Āyurveda. Its six sections are: *Sūtra-sthāna* (40 chapters), *Śārīra-sthāna* (12), *Nidāna-sthāna* (16), *Cikitsā-sthāna* (40), *Kalpa-sthāna* (8) and *Uttara-sthāna* (50 chapters). Following and even reproducing portions of the *Suśruta-saṁhitā* (q.v.), it quotes verses from the *Yoga-śataka*, which is a little anterior to I-tsing (7th cent. A.D.). The work probably was written during the 7th to 10th centuries. There is also a Tibetan version of it.

The work together with the Saṁhitās of Caraka and Suśruta form the three classics of Indian medicine.

Aṣṭāṅga Yoga (The eight-limbed Yoga). Yoga, according to Patañjali 'is the control of mental states'. The eight limbs of Yoga are means for the final realisation of the ātman. For the final discernment of the spirit, the Yoga gives the eightfold path of discipline. It does not aim at the abnegation of life, it only urges perfection of the body through purification. It recommends that the senses be withdrawn from their respective spheres and the mind be purged of all impurities and rendered perfectly calm. These eight elements of Yoga are divided into two groups: the first five are outer, while the last three are inner. These are:

1. *Yama* (restraint), which consists of:
   - a. *Ahiṁsā* (non-injury); abstention from all kinds of injury to any life through thought, word and deed. Be kind to all.
   - b. *Satya* (truthfulness); abstention from all kinds of falsehood. Speak and act truth.
   - c. *Asteya* (non-stealing); not acquiring illicit gains.
   - d. *Aparigraha* (non-acceptance of gifts from others). Be not avaricious.
   - e. *Brahmacarya* (celibacy); abstention from desires and passions. It is to practise continence and celibacy.

Yama, in short, means abstention from all evil courses and tendencies of life which are detrimental to self-realisation.

2. *Niyama* (rule of conduct or observance) consists of:
   - a. *Śauca* (purification) means both external purification of the body by washing and taking pure food and internal purification of mind by cultivating good emotions and sentiments. Be clean in body and mind.
   - b. *Santoṣa* (contentment) means cheerful contentment with what one has and one should not long for what he does not have. Be contented.
   - c. *Tapas* (austerity) is the habit of enduring cold and heat alike. To practise asceticism and austerity.
   - d. *Svādhyāya* (study) means the study of spiritual knowledge. Study of sacred books.
   - e. *Īśvara-praṇidhāna* (devotion to God) means meditation and resignation to Him. Be devoted to God.

While practising *Yama* and *Niyama*, if obstacles arise, always try to think of the opposite quality. If one feels a strong desire to tell a lie, let him not fight the desire by a frontal attack by checking it. Let him substitute the opposite desire — the beauty of truthfulness. If he hates another, let him think of the good qualities of that man. If he is in danger of breaking the vow of celibacy, let him think of the glorious future of the Brahmacāris. *Pratipakṣa Bhāvanā* or thinking to the contrary is the key of success. It is the great strategy in this moral battle and is elucidated in Pātañjala Yogasūtras. The moral qualities mentioned in *Yama* must be absolutely observed. To a Yogī, the moral laws are absolute. To a Yogī, the vow of non-killing is absolute and there cannot be any exceptions or reservations. He must not kill even in defence of himself or of his near and dear ones. The Yogasūtras prescribe: 'The Yamas are the great vows, universal and not limited by caste, country, age and condition.' So also with truth. One must not lie for the sake of one's country or state or Brāhmaṇa or cow, etc. There are certain omissions which become as bad as actual commission of these sins.

3. *Āsana* (steady and comfortable postures) consists in developing sitting postures conducive to long meditation and the exercises for the control of the body and its health. There are various postures such as: Padmāsana, Vīrāsana, Bhadrāsana, etc. See *Āsana*. All these are a help to meditation and concentration. Postures aim at overcoming the irregularities of the body and lead to freedom from diseases so that the body may by a fit vehicle for concentration. Haṭha-Yoga emphasises the perfection of the bodily instrument for concentrated thought. No particular posture is obligatory, but the posture must be such as is steady and easy.

4. *Prāṇāyāma* (breath-control) consists in the suspension of the breathing processes either after exhalation (*Recaka*) or inhalation (*Pūrvaka*), or by retention of the vital breath (*Kumbhaka*). Respiratory exercises are highly beneficial to health. It strengthens the heart and improves its functions. Serenity of mind

can be attained only by the regulation of breath. Emphasis is on the right regulation of breath.

5. *Pratyāhāra* (sense or thought control) means the withdrawal of the senses from their respective external objects and keeping them under the control of the mind. It is the process of introversion in which the mind is resolutely shut against all impressions from outside. A pistol may be fired near the ear of the Yogī and he will not hear it; he is also above smell, etc.

The above five disciplines are called *Bahiraṅga-sādhana* or external aids to Yoga, while the remaining three which follow are termed *Antaraṅga-sādhana* or internal aids, because they are related to *Samādhi*. The aim of the latter is expressed in a simple formula 'Contemplate, concentrate and conquer'.

6. *Dhāraṇā* (attention) is the fixing of the mind on the object of meditation. It is an uninterrupted attention to the object without agitation. The object may be the tip of the nose, midpoint of the eye-brows or the lotus of the heart or the image of the deity. The mind becomes steadfast as it knows only the object. It is like the unflickering flame of a lamp.

7. *Dhyāna* (meditation) consists in the undisturbed flow of thought round the object of meditation (*pratyakikānatā*). In Sāṅkhya, the object as cognised is only a modification of *Citta* which is in the state of constant flow. In *Dhyāna*, the flow sticks spontaneously to the same object. It reveals the reality of the contemplated object to the Yogī's mind.

8. *Samādhi* (concentration) is the final step. In it the mind is completely absorbed in the object of meditation. In *Dhyāna* the act and object of meditation are distinct and separate, but here they become one. Contemplation becomes the contemplated, thought becomes the object. In the former the *Citta* knows itself when it is conscious of the object, while in the latter it does not know itself, but only the object, it takes on the form of the object and loses itself, as it were. It is the ecstatic condition in which the connection with the external world is completely broken and through which one has to pass before obtaining emancipation.

Samādhi is of two kinds: *Samprajñāta* (conscious) and *Asamprajñāta* (super-conscious). In the former the mind remains conscious of the object of concentration, while in the latter it is transcended. The former is called *Ekāgra* and the latter *Niruddha*. In the former the mind remains concentrated on the object of meditation. But the three distinctions of object, idea and name are present in it. This state is accompanied by deliberation (*vitarka*), reflection (*vicāra*), joy (*ānanda*) and sense of personality (*asmitā*). In the *Asamprajñāta*, the meditator and the object of meditation are fused together. It is to become the object that is meditated upon. It finally checks all mental modifications (*niruddha*). It is often compared to a fire which being restricted to a particular fuel, burns the fuel alone; but when that too is burnt, the fire is extinguished for ever. When one reaches this, he attains complete freedom.

It will thus be seen that when the Yogī fixes his mind upon any particular portion of his body, it is called *Dhāraṇā*. The continuation of the mental effort to keep the mind there is *Dhyāna* or meditation. This *Dhyāna* turns into *Samādhi* when the Self is lost as it were, and the meditator and the object of meditation are fused together.

Aṣṭāṅga Yoga. Name of two works: one by Caranadāsa (fl. 18th cent.), the propounder of the Caranadāsī sect, which places emphasis on yoga, though they worship Rādhā and Kṛṣṇa; the other by Guru Nānak. See *Asamprajñāta*.

Aṣṭannikā. Also known as *Aṣṭāhnika-Aṣṭhanika-Parvan-aṭṭhamahotsava-aṣṭāhika*. This was a Jaina festival celebrated on every Full-Moon day of Āśvina, Āṣāḍha, Kārtika and Phālguṇa, to commemorate the glory of Jinendra. It lasted for eight days. This feast is mentioned in the Halsi plates of the Kadamba monarch, King Ravivarman (*c.* A.D. 490-538).

Astapada. Ancient Jaina Tīrtha, where several sages are said to have attained perfection. It is identified with the Kailāsa mountain.

Aṣṭapāda. See *Kailāsa.*

Aṣṭāpada. 'Having eight legs'. The fabulous animal Śarabha.

Aṣṭapāla. The eight regents of the cardinal points.

Aṣṭaprabandham. A collection of eight prabandhas or poetical works on the glory of Lord Nārāyaṇa, composed by Pillai Perumal Ayyangar, who is believed to have flourished in the 12th century. *Aṣṭaprabandham* was neither collected as an anthology nor given this name by the author. Later, anthologists called the collection by this name and the name has stuck. Indeed, the collection consists of short works, the total number of stanzas in all the eight works together is 751, if the 39 stanzas, which are clearly not from this poet, but are usually founded added in all the manuscripts. But the most charming of all the eight works is *Tiru Araṅgakkalambakam*, where the devotee, a lady in love with Lord Raṅganātha, is described in beautifully lyrical poems in her various stages and moods of love. In another work, the poet sings wonderingly of the cosmic size of the Primordial Boar. There are poems on Kṛṣṇa. In some of his works, the emphasis is on assonance and verbal play.

Aṣṭapradhāna. Collective name of the Council of Eight Ministers created by Śivāji, the founder of the Marāṭhā kingdom, in order to help him in running the administration. It was an advisory body and was in no sense a responsible cabinet. The eight ministers were: (1) the *Peśwā* or the Prime Minister who was to look after the general welfare and interests of the kingdom; (2) *Amātya*, who was in charge of the Finance Department; (3) *Mantri*, who preserved daily records of the king's acts and of the proceedings of the royal court; (4) *Saciva*, who superintended all royal correspondence; (5) *Sāmanta*, who was in charge of Foreign Affairs; (6) *Senāpati* or Commander-in-Chief; (7) *Paṇḍit Rāo* and *Daṇḍādhyakṣa*, who was the Royal Chaplain and Almoner; and (8) the *Nyāyādhiśa* or *Śāstrī*, who was the Chief Justice and interpreted the Hindu Law. All the eight ministers except the *Paṇḍit Rāo* and the *Śāstrī* held military commands and the civil work of administering their different departments at the capital was performed by deputies.

Aṣṭapramāṇas. Eight means of getting correct knowledge: Pratyakṣa, Anumāna, Upamāna, Śabda (Āgama), Arthāpatti, Anupalabdhi (Abhāva), Sambhava and Aitihya.

Astara. Weapon of war used in ancient India. It is associated with the boomerang, and has a long head at the top and a knot at the foot, with middle bent; whirling, drawing and rending are its three movements.

Aṣṭāracakravān. A Yogī, whose Aṣṭadala Kamala of Kuṇḍalinī (q.v.) has developed.

Aṣṭāracakravān. A Jaina Ācārya, whose synonyms are: Mañjuśrī, Jñānadarpaṇa, Mañjubhadra, Mañjughoṣa, Kumāra, Sthiracakra, Vajradhara, Prajñākāya, Vādirāja, Nīlotpalī, Mahārāja, Nīla, Śārdūlavāhana, Dhiyāmpati, Pūrvajina, Khaṅgī, Daṇḍī, Vibhūṣaṇa, Bālavrata, Pañcacīra, Siṁhakeli, Śikhāvara, Vāgīśvara.

Aṣṭarāgādis. *Rāga* (desire for sensuous pleasures), *Dveṣa* (desire to seek vengeance on those who have offended you), *Kāma* (desire for worldly possessions), *Krodha* (anger), *Lobha* (miserliness), *Moha* (delusion), *Mada* (pride) and *Mātsarya* (jealousy).

Āṣṭaraka. A bed-spreader employed in the royal palace like the *Āralika* and others. He was entrusted with the duty of keeping a watch on the character of spies of the government (Artha. 1.12).

Āstaraṇa. It denotes the coverlet of the settle (Āsandī) of the Vrātya (Atharva. 15.3.7). A tiger's skin serves as the coverlet of the king's seat in the royal consecration (*Rājasūya*) (Ai. Brā. 8.5). In the *Kauṣītaki-upaniṣad*, the word used is *Upastaraṇa*.

Aṣṭāratha. See *Divodāsa*.

Aṣṭaśabda Jātaka. 418th story of the Pāli *Jātaka* (q.v.).

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born in the house of a rich Brahmin. Later, Bodhisattva renounced the world and became an ascetic. Once he was staying in the garden of the king of Vārāṇasī. One night the king heard eight different sounds (*aṣṭaśabda*). The sounds were produced by animals, insects, etc. The king felt alarmed and as morning came, he called the soothsayer Brahmins to find out what the omens meant. The Brahmins said that they were ill-omens and portended danger to the life of the king, and that he should arrange for a big sacrifice. A young man went to ask the chief of the Brahmins why he was causing the death of so many animals, but the Brahmins were looking forward for a big feast of meat and fish in the sacrifice and so rebuked the man for interference. The man thought of finding out a wise man who would be able to advise the king properly. He found Bodhisattva in the king's garden and explained to him the whole matter. Bodhisattva suggested to the king that there was nothing to be frightened of in the sounds. These were made by animals either because they were in danger or because they were caged and wanted to go out to meet their mates.

Aṣṭasāhasrikā Prajñāpāramitā. Perhaps the earliest of the Sanskrit writings known as *Prajñāpāramitā* (q.v.). In its 32 chapters consisting of 8,000 Ślokas, it contains dialogues between the Buddha and his disciples Subhūti, Śāriputra and Pūrṇa Maitrayaṇiputra, and often the lord of gods, and sometimes a Bodhisattva joins them. Its contents have been expanded into larger works and also condensed to form shorter ones.

Aṣṭa-siddhi. Eight superhuman powers or faculties which the Yogīs try to attain. These are: *Aṇimā* (the power of making oneself invisible); *Laghimā* (power of making oneself weightless); *Prāpti* (power of touching the moon); *Prākāmya* (power of diving in the earth as if it were water); *Mahimā* (power of increasing one's size to that of mountains); *Īśitva* (control over the animal and vegetable kingdoms); *vaśitva* (control over matter) and *Kāmavasāyitā* (power of suppressing desire). Some authorities, such as the *Brahmavaivarta Purāṇa*, add 10 more *Siddhis*.

The astounding abilities are not ascribed to the physical body, but are ascribed in the *Mahābhārata*, etc., to the subtle body or to higher levels of consciousness.

Aṣṭa-śīla. Eight chief rules of conduct for a Buddhist monk. He is supposed to avoid the following eight things: killing an animal; theft; non-celibacy; untruth; drinking intoxicants; eating at untimely hours; seeing dancing and such other shows and putting on garlands, etc.; and lying on costly beds.

A householder is also supposed to observe the eight rules of conduct on the Uposatha days.

Aṣṭāśra. Eight-cornered, a kind of single-storeyed building which is octangular in plan and has one cupola.

Aṣṭaśravā. One who has eight ears; a name of Brahmā. As Brahmā has four faces, each face having two ears, the number of his ears is eight.

Aṣṭa-tala. The eighth storey.

Aṣṭa-tāla. A sculptural measurement in which the whole height of an image is generally eight times the face.

Aṣṭatāraṇi. Eight names of Tāraṇīdevī. They are: Tārā, Ugrā, Mahogrā, Vajrā, Kālī, Sarasvatī, Kāmeśvarī and Cāmuṇḍā.

Aṣṭa-trimśat-kalā. A technical term used in the Hindu Architecture, which means 38 kinds of mystic marks.

Aṣṭāvakra. A celebrated Brahmin, son of Kahoḷa. Kahoḷa married Sujātā, a daughter of his preceptor, Uddālaka (q.v.). It appears that Kahoḷa, preoccupied as he was with Yājñik matters, did not pay attention to his pregnant wife. The unborn son was not happy that her mother was paid scant attention. Thus when Sujātā was far advanced in pregnancy, the unborn son ridiculed his father before his disciple for chanting the Veda mantras wrongly. The sage was very angry at the impertinence of his unborn son and condemned him to be born crooked; so he came forth with his eight (*aṣṭa*) limbs crooked (*vakra*); hence his name. Once, Kahoḷa went to a great sacrifice which was being held at the court of Janaka, king of Mithilā. A great Buddhist sage, named Bandī, was also present there. The sage challenged disputations upon the understanding that whoever was vanquished in argument, should be thrown into the river Samaṅgā. This was the fate of many, and among them of Kahoḷa, who was drowned. Aṣṭāvakra, when he knew such an end of his father from his mother, set out to avenge him. The boy had great ability and wisdom. The boy was in his twelfth year and the yajña was yet unfinished ceremony, being of 12 years' duration. He got the better of the sage who had worsted his father, and insisted that the sage should be drowned. The sage thereupon declared himself to be a son of Varuṇa, god of the waters, who had commissioned him to fetch Brahmins for officiating at a sacrifice by overpowering them in argument and throwing them into the water. On the defeat of Bandī, all the Brahmins came out of the water where they had been duly honoured by Varuṇa. Kahoḷa directed his son to bathe in the Samaṅgā river, on doing which his crooked limbs were straightened (Mb. Vana. 132-34). A story is told that when Aṣṭāvakra was standing in water performing penances, he was seen by some celestial nymphs and worshipped by them. He was pleased, and told them to ask for a boon. They wanted Puruṣottama or the best of men as husband; Puruṣottama also stands for Kṛṣṇa. He granted the boon and offered himself as a suitor, but when he came out of the water, they saw him ugly and crooked and laughed in derision. He was angry, and as he could not recall his blessing, he said that, after obtaining it, they should fall into the hands of Ābhīras; they were born as the wives of Kṛṣṇa but after the death of Kṛṣṇa, when they were taken by Arjuna, they were abducted by the Ābhīras. This story was related by Vyāsa to Arjuna to console him for the loss of women he had loved, and to remind of the vanity of all earthly things. 'Death', said Vyāsa, 'is the doom of everyone. Union inevitably terminates in separation; growth tends but to decay.' The nymphs prayed fervently and he said that they would attain heaven afterwards (Brahma. 212.86; Viṣṇu. 5.38.71-84; Agni. 15).

There is another story also about Aṣṭāvakra. Once there lived a sage named Asita. He did great penance to please Śiva to bless him with a child. Śiva blessed him and he got a son named Devala. Rambhā, the queen of Devaloka, fell in love with him but Devala did not respond. At this, Rambhā cursed him to have eight crooks. Thus Devala came to be called Aṣṭāvakra. He did penance for 6,000 years and finally Kṛṣṇa removed all his crooks and made him a beautiful man (Brahmavai.). Aṣṭāvakra was also present among the Ṛṣis who partook in the coronation ceremony conducted after Rāma's return to Ayodhyā from Laṅkā (*Uttararāmāyāṇa*).

Aṣṭāvakra wanted to marry Suprabhā, the daughter of a sage named Vadānya. But before marriage, Vadānya wished to test Aṣṭāvakra's love for his daughter. He was asked to go to the north, pay homage to Śiva and Pārvatī, meet a beautiful damsel and return. When Aṣṭāvakra went to the Himālayas, Kubera entertained him. After worshipping Śiva and Pārvatī, he went further north and came across seven very beautiful damsels. At the command of Aṣṭāvakra, the eldest of the lot, named Uttarā, remained with him and she requested him to marry her. But Aṣṭāvakra did not yield and told her about his promise to Vadānya. Pleased at this reply, Uttarā revealed that she was the queen of the north in disguise and was testing him at the instance of his would-be father-in-law. After his return, Aṣṭāvakra married Suprabhā, the girl he wanted (Mb. Anu. 50-52). There is an *Aṣṭāvakra-gītā* after him, which he narrated to King Janaka. Another work, *Aṣṭāvakra-saṁhitā*, also stands in his name. There was a Brahmin, whose foot was wounded by the arrow of a hunter. When the Brahmin had a bath in the Cakratīrtha, he was cured. The story was narrated by Aṣṭāvakra (Skanda. 3.1.24).

Another story about Aṣṭāvakra is also current. When Aṣṭāvakra went to the court of King Janaka, crooked as he was, he was laughed at by the learned Brahmins in his court. At this the sage remarked that the assembly of the learned Brahmins at his court was the assembly of shoemakers. Janaka asked the sage the reason for such a remark, at which the sage replied that the learned Brahmins had seen only his skin (or body) and as such they were shoemakers; for the shoemakers deal only in skin. The Brahmins had not seen his soul, which was inside. After the Brahmins had expressed their apology, the sage instructed them in the spiritual learning.

Aṣṭāvakra. Name of a paṇḍit, who had written a gloss on the *Mānava-gṛhya-sūtra*.

Aṣṭāvakra Āśrama. Rāhugrāma (now called Raila or Rāiwālā), about 12 kms from Hardwār, near which flows the Aṣṭāvakranadī, a small river, perhaps the ancient Samaṅgā or the present Soṅg. The hermitage of Ṛṣi Aṣṭāvakra is also pointed out at Pauri near Śrīnagar in Garhwāl, the mountain near which is called Aṣṭāvakra-parvata. See *Aṣṭāvakra Nadī*.

Aṣṭāvakra Gītā. See *Aṣṭāvakra*.

Aṣṭāvakra Nadī. The river Samaṅgā, a small river which flows by the side of Raila or Rāiwālā, about 12 kms from Hardwār. Its present name is Soṅg.

Aṣṭāvakra-tīrtha. A sacred pond. If one observes complete fasting for 12 days doing tarpaṇa in this sacred pond, it is said that he gets the benefit of performing Naramedha Yajña (Mb. Anu. 25.41). It is the same as Aṣṭāvakra Nadī (q.v.). See *Aṣṭāvakra Āśrama*.

Aṣṭāvaktra. See under *Aṣṭāvakra*.

Aṣṭa-varga. The eight parts of a single-storied structure, viz. *adhiṣṭhāṇa* (basement), *aṅghri* (dwarf-pillar), *prastara* (entablature), *grīvā* (neck or platform), *śikhara* (spire), *stūpi* (dome), *grīvā-mañca* (a projecting seat at the neck) and *vedikā* (a raised platform).

Aṣṭa-vargika. It has been suggested that this expression might imply the office of the Superintendent of the 18 traditional departments in a government.

Aṣṭavasu. Gaṇadevatās. They are chiefs among the Devas. They were born to Dharma of his wife, Vasu, daughter of Dakṣa. They are: Dhara, Dhruva, Soma, Ahar, Anila, Anala, Pratyūṣa and Prabhāsa (Mb. Ādi. 66.17-18). There is a version in certain Purāṇas that the Ashṭavasus were the sons of Kaśyapa. Their names, which vary in the Purāṇas, are: Āpa, Dhruva, Soma, Dharma, Anila, Anala, Pratyūṣa and Prabhāsa (Viṣṇu. 1.15); Droṇa, Prāṇa, Dhruva, Arka, Agni, Doṣa, Vasu and Vaibhāvasu (Bhāg. 6.6.11); Āpa, Dhruva, Soma, Dhara, Anila, Anala, Prayūṣa and Prabhāsa (Ha. Vaṁ. 1.3.38). See *Vasu.*

Aṣṭa-vidhā. The eight methods employed in certain types of worship or the eight articles used in specific ceremonies. The eight ways are: (1) *Bhakti-kriya-arcana* (worship), *Vandana* (salutation), *smaraṇa* (remembrance), *pradakṣiṇa* (circumambience), *pāda-sevana* (service of the feet), *stava* (hymn), *śakya*, *ātma-nivedana* or *ātmārpaṇa* (self-dedication). These ways are also known as the *aṣṭa-vidhi-arcana.* (2) Aṣṭāṅga-bhakti-karma — worship with the eight objects: *jala* (water), *gandha* (sandal or scent), *puṣpa* (flower), *akṣata* (rice-grains), *dhūpa* (incense), *dīpa* (lamp or light), *naivedya* (food offerings), *tāmbūla* (betel leaf).

Aṣṭāviṁśati-tattva. A Sanskrit work by Raghunandana (q.v.), written in the 16th century. This work describes the religious duties of the Hindus in an elaborate manner. The orthodox Hindus have great regard for this work.

The work contains 28 Smṛti-digests, which end in the word '— tattva'. Dealing with different topics of Dharma, their names are: *Āhnika-tattva*, *Chāndoga-vṛṣotsarga-tattva*, *Dāya-tattva*, *Deva-pratiṣṭhā-tattva*, *Dikṣā-tattva*, *Divyatattva*, *Durgotsava-tattva*, *Ekādāśī-tattva*, *Janmāṣṭamī-tattva*, *Jyotiṣa-tattva*, *Maṭha-pratiṣṭhā-tattva*, *Malimluca-tattva*, *Kṛtya-tattva*, *Puruṣottama-kṣetra-tattva*, *Prāyaścitta-tattva*, *Ṛg-vṛṣotsarga-tattva*, *Saṁskāra-tattva*, *Sāma-śrāddha-tattva*, *Śūdra-kṛtya-tattva*, *Śuddhi-tattva*, *Taḍāga-bhavanotsarga-tattva*, *Tithi-tattva*, *Udvāha-tattva*, *Vastuyāga-tattva*, *Vrata-tattva*, *Vyavahāra-tattva*, *Yajurvṛṣotsarga-tattva* and *Yajuḥ-śrāddha-tattva.*

The above works are on civil law and rituals. The *Dāyabhāga-ṭīkā* is a commentary on *Dāyabhāga*, hailed as the best by the Calcuttā High Court.

Aṣṭa-Vināyaka. The eight Vināyaka (Gaṇapati) temples are situated at Ranjangāon at the junction of the Bhīmā and Mūthamūla, Mārgāon, Thour, Lenādri and Ojhar in the Poonā district, at Pāli in the Pant Saciv's territory, at Madh in the Thāne district and at Siddhatek in the Ahmednagar district in Mahārāṣṭra. See *Vināyaka-tīrthas.*

Aṣṭavivāha(s). Eight kinds of marriage.

Aṣṭayoginī(s). The eight hermit-maidens who are the attendants of Goddess Durgā: Mārjjatī, Karpūratilakā, Malayagandhinī, Kaumudikā, Bheruṇḍā, Mātalā, Nāyakī, Jayā (Śubhācāra).

Asteya. 'Non-stealing' — one of the five vows which every Jaina is required to observe. See *Anuvrata*.

It is also one of the abstentions (*yama*) of the Yoga school. It means not only not to take what does not belong to oneself, but also not to covet another's property, even mentally. Greed and envy are thus to be totally shunned. One should not expect anything more than one's legitimate claim. See *Yama*.

Asthāna. Without abode; not established.

Asthāna Jātaka. 425th story of the Pāli *Jātaka* (q.v.), which was related to illustrate the ingratitude of women.

Formerly, when Brahmadatta was the king of Vārāṇasī, his son, Brahmadatta Kumāra and Bodhisattva, who took birth as the son of the chief merchant of the city, were great friends. Their friendship remained constant even when the two had succeeded their fathers. Bodhisattva used to enjoy also the company of the chief courtesan of the city. He used to pay her 1,000 coins per day. One evening Bodhisattva went to the courtesan without the requisite money, and remarked that the following day he would pay her 2,000 coins. But the courtesan refused to entertain him. In disgust the Bodhisattva left the world and became an ascetic. The king came to know of this incident. He called the courtesan to his court and warned her that if she did not bring back Bodhisattva, she would be beheaded. The courtesan went to Bodhisattva, but he refused to come back despite her repeated entreaties. Thereafter the courtesan went back to the king and begged that her life be spared.

Āsthāṇa-maṇḍapa. The Assembly hall, also a hall; cf. 'The curious long series of subterranean chambers to the west of Citaldoorg, now forming part of the Ankli *maṭha*, are deserving of notice. They are approached by a good stone stair-case, which leads down to rooms of various sizes at different levels. In these are shrines, liṅgas, baths and pedestals, the latter apparently for yogāsana.'

Āsthāpana. Rite of placing foot on a stone, to be done twice (*Aśmārohaṇa*) in marriage.

Āsthātṛ. The warrior in the chariot is once thus designated (as 'standing on the car') in the *Ṛgveda* (6.47.26). Normally he is named Rathin orRatheṣṭhā.

Asthi. 'Bone'. Ancient Indian medical treatises mention that food is converted into chyle, blood, flesh, fat, bone, marrow, and semen one after another. *Bhāva-prakāśa* (1.1.40; q.v.), a medical work of the 16th century, makes it clear that bone is fat digested by natural fire and dried by the wind. The number of bones in the human body, according to Carak, is 360. The roots of the teeth and the nails are included in this figure. The Vedic literature such as the *Śatapatha-brāhmaṇa* also counts 360 bones. The Vedas proper, however, do not mention any figure.

The 360 bones, according to Caraka (4.7), are: Teeth 32; Roots of teeth 32; Nails 20; Hands and feet 20; Fingers and toes 60; Heels 2; In the lower part of the palm 2; Hand joints 4; Foot ankle 4; Elbow 4; Lower part of the thigh 4; Knee 2; Bend of the knee (pelvis?) 2; Upper part of the thigh 2; Arms and shoulders 2; In the lower part of the temple 2; Palate 2; Hips 2; Pubic bone 1; Upper coccyx 1; Lower coccyx 1; Back 35; Neck 15; Clavicle 2; Chin 1; Lower jawbone 2; Forehead 2; Eyes 2; Cheeks 2; Nasal bone 3; Ribs and spine 72; Temples 2; Head 4; and Breast 17.

Suśruta (3.5.18-19) says that though the number of bones is said to be 360, actually the number of bones in the human body is 300. Suśruta does not count the roots of the teeth and the nails as bones. He gets his number of bones as: Four limbs 120; Pelvic region 5; Ribs 72; Back 30; Breast 8; Shoulder blades 2; Neck 9; Throat 4; Upper and lower jaw 2; Teeth 32; Nose 3; Palate 1; Cheeks 2; Ears 2; Temples 2; Head 6. See *Asthi-sañcayana*.

Asthidhanvan. Name of Śiva, as he holds a bow made of bones. Three bows were made out of the bones of the sage Dadhīci (q.v.); the one made for Śiva was named 'Pināka'.

Asthikuṇḍa. Name of a hell. It is full of bones. Those who do not go to the Viṣṇupada (Gayā) to offer Śrādhhas for their elders are destined to go to this hell (Brahmavai. Prakriti. 27).

Asthimālin. Name of Śiva, who has a 'necklace of bones' i.e. skulls.

Asthipura. Name of a place in Kurukṣetra (Padma. 1.27.62). This place is situated to the west of Thānesar and to the south of Aujasa Ghāṭa. It was at this place that the dead bodies of the heroes fallen in the Mahābhārata War were cremated together. When Hiuen-Tsang visited this place in the 7th century, he was shown a heap of bones.

Asthisambhava. 'Consisting of bones', i.e. the *vajra*.

Asthi-sañcayana. Rite of collecting the charred bones of a cremated person (or only *sañcayana*). Views differ greatly on the date of gathering of the bones: on the next day after cremation, or after three or five or seven or nine or eleven or an odd number of nights have passed or even after a year. The prevalent custom is gathering of the bones on a convenient day after cremation. See *Antyeṣṭi*.

The bones are collected in urns having male or female sex marks according to the sex of the deceased. The performers go round the cremation spot three times in *prasavya* direction, and sprinkle milk mixed with water on it with a *śamī* branch; gathering begins with the feet first, head last; bones are purified with a winnowing basket, and the urn is put into a pit; a lid is placed over the urn (*kumbha*); without looking back they go away and bathe in water and perform a *śrāddha*.

Asthisena Jātaka. 403rd story of the Pāli *Jātaka* (q.v.).

In former times when Brahmadatta was the king of Vārāṇasī, Bodhisattva took birth as a Brahmin. He was given the name of Asthisena Kumāra. Later on, he renounced the world and became an ascetic. Once he came to the city of Vārāṇasī and spent the night in the king's garden. In the morning when the king met him, he was greatly impressed by the ascetic's saintly manners. The king requested him to extend his stay in the garden. The king discovered that unlike other ascetics, Bodhisattva never asked for any gifts. The king asked him the reason for this. Bodhisattva replied that such requests always displeased the person from whom a thing was asked as a gift. The king then said that he would himself like to give 1,000 cows to Bodhisattva, but the latter replied that as he had renounced the world, the gifts had no use for him.

Asthivigraha. Name of Bhṛṅgin, Śiva's attendant.

Asthūla. Not gross.

Asti. Wife of Kaṁsa. Elder of the two daughters of Jarāsandha (q.v.); the younger daughter was Prāpti. Both of these were married to Kaṁsa (q.v.). After the killing of Kaṁsa by Kṛṣṇa, both of them began to reside in their father's house (Bhāg. 10.50; Mb. Sabhā. 13.29-32; Viṣṇu. 5.22.1). The *Agnipurāṇa* (12) states that Jarāsandha went to war with the Yādavas because of the persuasion of his daughters.

Aṣṭi, Battle of. During the course of the Third Anglo-Marāṭhā War (1817-18), this battle was fought between the East India Company and the Peśwā Bāji Rāo II on February 20, 1818. The Peśwa's army was defeated and his able general Gokhale was killed. This defeat led to the surrender of the Peśwa in June 1818.

Āṣṭigrāma. Rāwal in Mathurā, where Rādhikā was born at the house of her maternal grandfather Surabhānu and passed the first year of her infancy before her father Bṛṣabhānu who dwelt at this place moved to Barṣāṇa. See *Barṣāṇa*.

Āstika. The word is derived from *asti* ('there is or exists'). The word is ordinarily used in three different senses as follows:

1. One who believes in the immortality of soul, or some sort of survival after death. This sense could be stretched to include perhaps the Buddhists and Jainas.

2. One who believes in the existence of God. This is the popular meaning of the word *āstika*. In this sense a follower of Jaina, Bud-

dhist, Sāṅkhya, or Mīmāṁsā philosophy is not an *āstika*.

3. One who believes in the Vedas. This is a later sense. In this sense, a follower of any of the six systems of Indian philosophy, viz. Nyāya, Sāṅkhya, Vaiśeṣika, Yoga, Mīmāṁsā and Vedānta, is an *āstika*. See *Āśtika School*.

The opposite of *āstika* is *nāstika*. This word has also the three corresponding senses. In the third sense, the Buddhist, Jaina and Cārvāka philosophies are *nāstika* systems.

Āstīka (Āstika). Son of Maharṣi Jaratkāru of Bhṛgu family and his wife, Manasādevī, also named Jaratkāru (sister of Takṣaka). He stopped Janamejaya's Sarpasatra and saved Takṣaka and other Nāgas. There is a story about Āstīka's birth. When the people of the world were much troubled by the serpents, they sought protection from Kaśyapa Prajāpati. To find a remedy for this, Kaśyapa discussed the matter with Brahmā. Brahmā suggested that a number of mantras and a deity as the basis of those mantras should be created. Accordingly Kaśyapa created many mantras and Manasā Devī as the basic deity of those mantras. She is named 'Manasādevī' because Kaśyapa created her by his mental power. Manasādevī has 11 other names also, including Jaratkāru, Vaiṣṇavī, Śaivī, Nāgeśvarī, Āstīkamātā, etc. Manasā or Jaratkāru, when quite young, went to Kailāsa for doing tapas. There she did tapas to Śiva for a long time. At last Śiva appeared and blessed her with divine wisdom. She returned with great learning and devotion (Devī. Bhāg. 9). At that time a Brahmin named Jaratkāru was practising great austerities, he bathed in all the holy tanks, and abstained from matrimony, with his body dried up by fasting. He wandered hither and thither, till he accidentally came to a hollow place in which he perceived men hanging over an abyss. Their heads were downwards and suspended by a straw at which a rat was gnawing. Inquiring who they were, he discovered to his great surprise that they were his own ancestors. These wretched men told him that they were thus suspended because their posterity, who should have been the means of ensuring their bliss, had perished; and the one living descendant, whose son might have done so, was entirely given up to austerities and did not marry. The ascetic told them that *he* was that one descendant. The ancestors entreated him to marry and have a son who would release them. He promised to do what they desired, but would marry a girl whose parents gave her to him willingly. At length in the forest, Vāsuki, king of serpents, offered him his sister, a young girl of lovely form. Jaratkāru's other condition was that he would marry the girl who also bore the name of Jaratkāru and Vāsuki's sister was also named Jaratkāru.

After their marriage, while they were living together in a place called Puṣkara tīrtha, an unexpected event happened which interrupted the happy course of their life. One evening, the husband was sleeping with his head in the wife's lap, under a tree. The Sun was about to set. As the Maharṣi did not wake up before sunset, the wife became anxious. It is believed that he who does not wake up before sunrise and he who does not offer prayers at dusk will be guilty of the sin of *Brahmahatyā* (killing a Brahman). Nor was it proper to wake him up from a sound sleep. But in the end, she did wake him up. The husband sprang up in great fury. He renounced his wife then and there. Weeping bitterly, she begged for his forgiveness. At last, the sage relented and told her: 'You will have a very noble, brilliant, renowned, virtuous, scholarly and devout son and he will be a devotee of Viṣṇu and a preserver of the family.' After this Manasā set out to Kailāsa. When she reached there, Śiva and Pārvatī comforted her. Manasā was pregnant. The precepts and spiritual advice given by Jaratkāru, Śiva and Pārvatī were heard by the child in the womb and so even before his birth, he became a Jñānī and a Yogī. In due course, Manasādevī gave birth to a son, who was a part of Nārāyaṇa (Viṣṇu). Since he was the son of Manasādevī, who had deep devotion to the Guru and the gods, the boy was named Āstīka. In the *Mahābhārata*, it is mentioned that as the boy had heard the spiritual advice of Śiva in the womb, the boy was named Āstīka (Mb. Ādi. 44.19-20; Devi. Bhāg. 2.12).

Āstīka was taught Vedas, Vedāṅga, etc., by Śiva himself. After receiving the blessings of Śiva, he went to Puṣkara tīrtha and did tapas to Viṣṇu for many years. Having received Viṣṇu's blessings also, he returned to Kailāsa. After living there happily with his mother for some time, they started for the āśrama of Kaśyapa Prajāpati. Kaśyapa was pleased to see his noble-hearted daughter and her brilliant son, and gave a sumptuous feast (Devi Bhāg. 9). Vāsuki was Manasādevī's brother. Āstīka grew up there under the care of Vāsuki. It was Cayavana Muni who taught Sāṅgaveda to Āstīka at this time (Mb. Ādi. 48.18).

When King Parīkṣit (son of Abhimanyu and grandson of Arjuna) was bitten by Takṣaka (qq.v.) and died, his son, Janamejaya (q.v.), with the object of annihilating the whole race of serpents, summoned Brahmins to conduct a sarpa satra (snake sacrifice). In the sacrificial fire specially prepared at that yāga, many serpents were being burnt up. It seemed that the whole race of serpents would shortly be wiped out. But Takṣaka alone was not to be seen. The officiating priests were getting angry and impatient cries of 'Where is Takṣaka?' rent the air. The frightened Takṣaka fled for life to the place of his friend Indra and there lay down, curling round Indra's cot. When the priests understood this, they decided to use their charms and mantras which would bring Indra, his cot and all, along with Takṣaka to the sacrificial fire. At this stage all the gods rushed to Manasādevī and fell at her feet and begged her to save the situation. Manasādevī called her son Āstīka and advised him to persuade Janamejaya to stop the sarpa satra. Āstīka reached the capital of Janamejaya and with his knowledge pleased the king. The king offered Āstīka to ask for whatever he liked. At this Āstīka asked for the boon that the sarpa satra be stopped. The king reluctantly agreed to do so. In this way, the lives of other serpents and of Takṣaka were saved (Devi Bhāg. 9; Mb. Ādi. 47-58). Indra himself went to goddess Manasā and worshiped her (Devi Bhāg. 9.48). As the sarpa satra was stopped on the Nandivardhinī Pañcamī, this day is considered auspicious by the Nāgas (Bhavi. Brāhma. 32).

Āstīka-parva. One of the Parvas in the *Mahābhārata*. In this sub-parva, there is the story of Garuḍa and the birth of the serpents. It also describes the *Samudra-manthana* or the churning of the ocean, the birth of the horse Uccaiḥśravā, and the *sarpa-yajña* (snake-sacrifice) performed by Janamejaya, the son of Parīkṣit. It also contains the description of the exploits of the heroes of the Bharata dynasty.

The parva has been named after Āstīka (q.v.), the son of the sage Jaratkāru (q.v.). In order to drive away the snake, the following śloka named after Āstīka is popular:

Sarpāpasarpa Bhadraṁ te dūraṁ gaccha Vanāntaram,
Janamejayasya Yajñānte Āstīkavacanaṁ Smara.

Āstika Schools. Orthodox schools of Indian philosophy: those accepting the authority of the Vedas (q.v.); the Ṣaḍ Darśana or 'Six Visions' or philosophical schools of Hinduism are: Nyāya, Vaiśeṣika, Sāṅkhya, Yoga, Mīmāṁsā, and Vedānta. See *Āstika*.

As opposed to the Āstika schools, there are six Nāstika schools of philosophy, which are: Cārvāka, Mādhyamika, Yogācāra, Sautrāntika, Vaibhāṣika and Arhat.

Āstika-varga. There are six Āstika schools of philosophy and six Nāstika schools. From the very beginning, the Āstika and Nāstika schools or ideas have flourished. The Hindu literature and culture considers both of these thought schools as part of its heritage. See *Āstika*

Schools.

Astikāya. 'Bodily or extended substances'. It is a form of substance. It is an important concept in Jaina philosophy. Everything in the world, except 'time', is said to be *astikāya*. They are: *pudgala* (matter), *dharma* (medium of motion), *adharma* (medium of rest), and *ākāśa* (space).

Āstikya. Theism. It is one of the Niyamas of Laya Yoga. The Yogī should have full faith in the Vedas and other Śāstras as also in the existence of the Supreme. It is recommended as a virtuous trait to be inculcated by a Yoga student by later Upaniṣads.

Asti-nāsti. Either is or is not. See *Syād-vāda*.

Astipravāda. Name of the fourth of the 14 Pūrvas or older writings of the Jainas. See *Siddhānta*.

Aṣṭopāya(s). Eight ways of attaining salvation: Yajña, Dāna, Vedādhyayana, Tapas, Dama, Satya, Ṛjuśīla, and Mārdava. These are qualities required for attaining salvation.

Astor. A mountainous district to the west of Ladākh. The people speak a dialect of the Dardu language.

Astra. After killing the demoness Tāḍakā (Tāṭakā), Viśvāmitra revealed to Rāma and Lakṣmaṇa the secret of using a great many varieties of *Divyāstra (Divyāstra* is a missile charged with power by holy incantation). The names of such *Divyāstra* are about 47. Rāma received all these astras standing facing east (Rām. Bā. 27).

Astra. One of the Mudrās used in the Aṅganyāsa (see *Nyāsa*). Making sound by rubbing the thumbs and forefingers of both hands extended like arrows is called Astra Mudrā.

Aṣṭrā (Āṣṭrā). The plougher's 'goad', the badge of agriculture. It is mentioned several times in the *Ṛgveda* (4.57.4; 6.53.9; 6.58.2).

Āstra-budhna. Name of the man whom Indra is said in the *Ṛgveda* (10.171.3) to have assisted. It is not clear whether Venya, who is mentioned in the same line, was his friend or his enemy, whom Indra saved or defeated for him.

Astracan. Hindus practising their faith extend to Astracan and the eastern parts of the Russian empire.

Astra-mantra. A mantra used to charm weapons (*Raghuvaṁśa*, 5.59), and as a protection against malevolent forces. Water consecrated by this mantra also removes the impurities of child-birth (Agni. 1).

Astra-pūjā. Worship of weapons. A ceremony in which the weapons of war are worshipped. Generally the worship is performed on the Vijayādaśamī (q.v.), the 10th of the bright half of the Āśvina month. See *Astra-mantra*.

Astṛ. 'Shooter' is a term frequently used in the *Ṛgveda* (1.8.4; 2.42.2, etc.) and *Atharvaveda* (6.93.1.2; 11.2.7) for the archer who fought from the chariot.

Āṣṭrī. In the *Ṛgveda* (10.165.3), this word seems to denote a fire-place. The evil bird is entreated not to settle there on the hearth.

Astrology. 'The art, science, or pseudo-science of deciphering the influence which cosmic forces radiating from celestial bodies have on any part of the universe, but especially on the life of humans. The enterprise assumes a sympathic and causal relationship between celestial and terrestrial phenomena, more particularly between the orderly movement of heavenly bodies (stars and moon particularly) and the progression of human events. Its antiquity makes astrology one of the oldest systems of human learning. In ancient times it was recognised as the "queen of the sciences" and the chief means of divining the course of future events.'

In India, astrological calculation as effective on the fate of the individual has never superseded the principle of *karma* as 'cause' and the Cosmic Law, *Ṛta*, in the philosophies of India. Astrology or Jyotiṣa is one of the six Vedāṅgas.

Sage Bhṛgu first perfected the science of astrology and compiled astrological charts giving the horoscope of every person ever born or to be born in the world. The work has recently been published and is very popular. There are several early references to the need for performing ritual acts at the proper time and Megasthenes speaks of Indian astrologers and specialists in divination, who declared auspicious days and made prognostications for the king.

Besides the *Bhṛgu-saṁhitā*, there is the Sanskrit text known as *Garga-saṁhitā* of the 1st century A.D. Other texts of authoritative stature are: *Bṛhatsaṁhitā* by Varāhamihira (*c.* 550), in which the order of the *nakṣatras* (or lunar mansions) is defined; *Bhadrabāhu-saṁhitā*, a Jaina text of the 10th century; *Pariśiṣṭas* or 'Supplements' of the *Atharva Veda* (10th-11th centuries); and *Tājika* of the 13th century. The most significant body of literature in astrology is the *Pañca-siddhānta* 'Five Solutions' (6th cent.), of which the only extant text is the *Sūrya Siddhānta* also attributed to Varāhamihira. It contains materials pertaining to a variety of astronomical topics; e.g., temporal metrics, sine-tables, equinoxes and solstices, planetary motions, heliac risings and settings of the stars, cosmography, and lastly calendrical computations. The most prominent contribution of Indian astrologers to the enterprise of astrology is the concept of the *nakṣatras*. This term originally referred to constellations in general. Later it designated the 'mansions' or 'stations' through which the Moon passes as the Sun moves along the 12 signs of the zodiac. There are either 22 or 28 *nakṣatras* in each month, depending on the principle of calculation. Like the planets, they are influential in determining the fate of the individual. Every horoscope contains reference to the *nakṣatra* under which one was born and each male child is given a sub-name linked to the *nakṣatra* through which the Moon was passing at the hour of birth.

Astrologers are largely consulted on questions relating to the ordinary affairs of life — Whether an article bought for sale will produce profit or not; Whether a child to be born will be a boy or a girl; Will a wife bear children or not? Will a wife keep a man in health or not? Or a Hindu of position lives in concubinage but abstaining from marriage, having been warned by an astrologer that he would die if he entered matrimony. Stellar astrology is of the most ancient date amongst the Hindus. The ancient Āryans, with Agni, Vāyu, Indra, Varuṇa. etc., worshipped the Sun, the Moon, the *graha* or planets. The Moon, Candra, was the object of divine honours, and the centre of numerous legends, and the *Śaṅkara-vijaya* (Chap. 44) mentions a sect of Moon-worshippers. The worship of the stars is described at length in the Yājñavalkya, and to the present day Sūrya and groups of stars, particularly the Nakṣatra, continue as objects of worship from Vedic times, as the Sun and Moon were the gods of the Babylonians. At the present day, the astrologer plies his trade even in the smallest village. The bondage in which the Tamil races are held by astrology is the occasion of never-ending expenses, and the fruitful source of unceasing anxieties to all classes. The horoscopes of all, except the very lowest, are written out, and consulted on occasions of any importance. Before setting out on a journey, or commencing to plough, sow, etc., the astrologer is asked about a lucky time. Indeed, never does a Hindu take any step of importance without first consulting the stars.

This is usually done by reference either to Brahmin astrologer or to the astrological almanac. When business will not admit of delay, a Hindu will consult either the Śivagyānmut, or 'advices of Śiva' or the Kucuns or 'sayings' of Khona, the wife of Varāhamihira, the great astronomer, who was one of the nine gems in the court of Vikramāditya, the celebrated monarch of Ujjain. The planets are invoked in the Vedic books, and their worship is prescribed. The Hindus have their calendar *pañcāṅga*, but they all practise divination from books.

Astronomy. The science of the celestial bodies, their motions, positions, distances, magnitudes; it is the oldest science of the Hindus. 'It was cultivated to a considerable extent in India in the Vedic times. The whole corpus of the Vedic literature represents the intellectual activity of a sacerdotal caste which, by turning to account the religious instinct of a gifted and devout race, transformed a primitive worship of the powers of nature into a highly artificial system of sacrificial ceremonies. In the sacred literature of the Hindus, the Jains and the Buddhists, such a skilled priest has been referred to as "astronomer" and his science "astronomy" (*jyotiṣa*). In the *Ṛgveda* are found certain symbolic hymns and references which throw ample light on the astronomical ideas of the Vedic Indians. Keen observers as they indeed were, the Vedic priests possessed adequate knowledge of the course of the sun, the path and phases of the moon, the bright wandering objects or the planets, the starry firmament, occurrences of eclipses and the like. Their intuitive minds developed a thought-pattern concerning the motion of the astronomical bodies. The moon became the obvious choice for determining the months and, in fact, the moon was referred to as *masakṛta* (maker of month) similar to the modern word, month, being derived from the word "mooneth". There were two symptoms of reckoning — the *amanta* and the *pumimanta*. The *Ṛgveda* refers to a number of *nakṣatras* (asterisms) as well as the course of the moon through them. The names of the lunar months were after those of nakṣatras in which the Full Moon occurred. Known as "lunar mansions", the nakṣatra system seems to be characteristically Indian. The lunar day, *tithi*, is again peculiar to Indian astronomy. The lunar month divided into two pakṣas of 15 *tithis* each. The 30 *tithis* of the lunar month were found to overrun the days of the actual lunar month of 27 or 28 days. Another important aspect of the Vedic astronomy is the concept of a cosmic cycle associated with the cosmic creative spirit. According to the *Śatapatha Brāhmaṇa*, Prajāpati's year consists of 10,800 moments. It would seem that this figure was derived from 12 months, 30 nyctemera of each month and 30 moments of each nycthemerari (i.e. 12X30X30 = 10,800). The *Ṛgveda* has 10,800 metrical divisions of 40 syllables each, thus giving a figure of 432,000 (10,800X40) syllables. This figure of 432,000 gave rise to an important astronomical period in the Siddhantic astronomy later in India, in terms of a mahāyuga of 12,000 divine years being equivalent to 360 solar years. It is interesting to note in about the 5th century B.C. Heraclitus alluded to a Great Year of 10,000 years and Berossos, the Babylonian astronomer, spoke of a cosmic cycle of 432,000 years. These figures first appeared in India long after the *Śatapatha Brāhmaṇa* was written, and although Greek and Babylonian astronomers were not otherwise greatly influenced by Indian ideas, they must have been aware in this respect. Hence India's contribution to astronomy is tremendous.' — *EI, 83.*

The first compilation on astronomy, the only available *Jyotiṣa-vedāṅga*, is attributed to the sage Lagadha. It relates to the compiling of a calendar fixing the days and hours suitable for the Vedic Yajñas. There are, however, two recensions of *Jyotiṣa-vedāṅga*—one belonging to the *Ṛgveda* (*Ṛg-jyotiṣa*) containing 36 verses, the other belonging to the *Yajurveda (Yajur-*

jyotiṣa) consisting of 43 verses. The work generally deals with the position of the sun, the moon, solstices, zodiac, 27 planets, the New and Full Moon, etc. Earlier works of this Vedāṅga are not extant and thus at present the only source is the Vedic Saṁhitās, and the Brāhmaṇas, particularly of the *Yajurveda*, from which we may derive our knowledge about Vedic astronomy.

A more scientific approach is marked by the appearance of five original Siddhāntas, which are partly extant in revised redactions and in quotations. These five are: Vāsiṣṭha, Paitāmaha, Romaka (i.e. Roman), Pauliśa and Sūrya or Saurva. Of these Siddhāntas, two: Romaka and Pauliśa bear non-Indian names and suggest Western influence. Based on these are the works of the most distinguished astronomers: Āryabhaṭa (b. A.D. 476), Varāhamihira (probably 505-87), Brahmagupta, who compiled his Brāhma-sphuta-siddhānta in 628, Bhaṭṭotpala (10th cent.), distinguished as the commentator of Varāhamihira, and Bhāskarācārya (fl. 1114), who finished his course of astronomy, the Siddhānta-śiromaṇi in 1150. Some scholars are of the view that between *Vedāṅga-jyotiṣa* (*c.* 900 B.C.) and the works of Āryabhaṭa (5th cent. A.D.), the development in mathematical astronomy is found in Jaina canonical texts like *Sūrya-prajñapti, Candra-prajñapti* (4th cent. B.C.?), etc.

The beginnings of Mathematics are unknown, but the sacrificial formulas of the *Yajurveda* bear witness to the use of high numbers among special names (up to arbuda= 100,000,000).

Mathematics, other ritual geometry, was mostly linked with astronomy, and from the 1st century A.D., astronomical treatises generally included Mathematics. (However, the manuals of Mahāvīrācārya, 9th century and of others were for calculations only. The Bakhśali Manuscript from Kaśmīr of *c.* 12th century is a collection of arithmetical problems and solutions). Bhāskarācārya's *Siddhānta-śiromaṇi* has two chapters: *Lilāvati* and *Bījagaṇita* on mathematics.

Mahārājā Jai Singh of Jaipur (1699-1744) built five *jantras* (observatories) at Delhi, Vārānāsi, Mathurā (no longer extant), Ujjain and Udaipur, the 'instruments' being big masonry (and marble) structures which determine various astronomical phenomena such as the sun's altitude, celestial longitudes and latitudes, etc.; mediaeval astronomy was furthered by the Moghuls based on the knowledge centres in the Muslim universities of Central Asia, the Muslim following their lunar calendar for observing the days of their festivals and fasts, etc.

Āśu. The 'swift' is frequently used without Aśva to denote the chariot steed from the *Ṛgveda* (2.16.3; 2.31.2; 2.38.3, etc.; Atharva. 2.14.6; 4.27.1; 13.2.2; Tai. Saṁ. 1.8.10; Śa. Brā. 5.3.3.3, etc.) onwards.

Aśubha. Inauspicious.

Aśuci. 'Impure'. For example, seeing of purity in the body which is impure and highly disgusting is *Avidyā* (Nescience). It is said that 'wise know the body to be impure on account of its position, its origin, its process of upkeep, its perspiration and destruction, and also on account of the necessity of keeping it constantly clean.' Thus purity is seen in the impure (Psy. II.5).

Aśuci-bhāvanā. Meditation on the impurity of the body.

Aśuddha. Impure; incorrect.

Aśuddhādhvan. Impure way. The impure creation (the latter 39 categories of Kaśmīr Śaivism). See *Tattva*.

Aśuddha-jīva. Impure individual.

In Jainism, this is an individual in the state of bondage. As it is associated with *karma*, it is considered impure.

Aśuddha-māyā. Impure *māyā*. In Śaiva Siddhānta, *māyā* is two-fold in nature. Impure *māyā* is that which is mixed with the impurities of ignorance (*āṇava*) and action (*karma*). From impure *māyā* evolve the bodies, organs, worlds, and objects of enjoyment for the impure souls. It may be equated with the Sāṅkhyan *Prakṛti*. For pure *Māyā*, see *Śuddha-māyā*..

Aśuddha-niścaya. Impure determination. See *Naya-niścaya*.

Aśuddhi. Impurity (prompted by *kleśa* or affliction of mind). Reaching a pure *Sāttvika* state is suggested throughout by removing obstacles on the way through various Yogic techniques.

Āśugajayī-kriyā. Detaching the mind from tactile and sensual pleasures, and with the help of *Dhāraṇā* and *Dhyāna* following the divine and subtle Prakṛti, when one absorbs his mind in contemplation, it is called Āśugajayī-kriyā.

Aśuklākṛiṣṇa. Neither white nor black. Neither evil nor good. A type of *karma* according to the *Yoga-sūtra*. Karma is of four kinds: (1) Black — of villains; (2) black and white — of ordinary persons — it gathers latencies, as it hurts or benefits others; (3) white *karma* is of those who are engaged in austerities, religious study and meditation which, being mental, are free from external action and thus not likely to injure or benefit others, and (4) the action of Yogīs — *Aśuklakṛṣṇa* which is not white on account of the Yogī's spirit of renunciation and not black as they refrain from all prohibited actions. Their actions are for lessening sorrows. These actions do not bear further fruit. According to Vyāsa such actions are performed by Yogīs, who have shed all *Kliṣṭa* (motived by *Kleśa*) *Vṛttis* and are living their last lives. See *Karma*.

Āśuṅga. In the *Atharvaveda* (6.14.3), this word seems to denote some sort of animal. It is qualified by the word 'young' (*śiśuka*), and Roth in his *St. Petersburg Dictionary* suggests that it may mean a bird ('swift-flying'), or that the expression denotes 'a foal going to its dam' (*āśu-ga*). Sāyaṇa, however, reads the accompanying word as *śuśuka*, which he assumes denotes an animal. Bloomfield renders the two words 'a swift (*āśuṅga*) foal (*śiśuka*)', thus agreeing with one of Roth's suggestions in sense, though not in the explanation of Āśuṅga.

Asunīta. 'World of spirits'; 'Lord of spirits', i.e. Yama (Atharva. 18.2.56). See *Asunīti*.

Asunīti. 'Spirit-life'; 'world of spirits', personified as a goddess who is invoked to prolong life and give strength and nourishment (Ṛg. 10.59.5.6). Muir (*Original Sanskrit Texts*, V, p. 297) considers she may be a deity presiding over funerals; or perhaps it is an epithet of Yama.

Aśūnyaśayana-vrata (Aśūnyaśayana Dvitīyā). A fast to be observed on the second of the dark half of the four months after the Śrāvaṇa month. Worship of Lakṣmī and Hari is to be done (Viṣṇudharmottara. 1.145.6-20, 3.132.1-12; Vāman. 16.16-29; Agni. 177.3-12; Bhaviṣya. 1.20.4-28; Kṛtyakalpataru, Vrata. 41-44; Hemā. Vrata. 1.366-71). This fast saves ladies from widowhood.

Aśūnya-vrata. A fast to be observed on the second of the dark half of the four months beginning from the Śrāvaṇa month (*Puruṣārtha-cintāmaṇi*, 83). The curd is to be offered to the Moon. See *Aśūnyaśayana-vrata*.

Asura. An epithet of the Supreme Spirit or Varuṇa.

Asura. Name of a warrior tribe.

Asura. An epithet of Rāhu.

Asura. Name of a minor tribe of Bihār.

Asura. The literal meaning of the word 'asura' is 'having breath' (*asu* = breath, *ra* = one who has), or powerful. In the oldest part of the *Ṛgveda*, the term asura is used for the Supreme Spirit, like the term Ahura (e.g. Ahura Mazda) of the Zoroastrians. It also meant a god, divine, and was applied to deities such as Indra, Agni, and especially to Varuṇa. The synonymous significance of Deva and Asura in the *Ṛgveda* is apparent in the invocation to Varuṇa as the great Asura, the Lord God, the great king (1.24.14); in the identification of Savitar with the gold-handed Asura (1.35.9); or Rudra as the Asura of mighty heaven (2.1.6). Similar references apply to Dyaus (1.131.1), Indra (1.174.1, etc.), Agni (5.12.1, etc.), Pūṣan (5.51.11), and Soma (9.72.1). On the other hand, in a solitary passage of the *Ṛgveda* (5.40.5-9), Svarbhānu (he is identified with Rāhu in post-Vedic works) one of the demons of eclipse, is referred to as a descendant of Asuras. But later, the asura word stood for the demons or enemies of suras or gods. The Brāhmaṇas state that Prajāpati created asuras with the breath (*asu*); particularly from the lower breath. According to another version, they were first produced as sons from Brahmā's thigh (Vāyu. 9.4-5). Some scholars are of the view that change from *asura* to *sura* happened because of a family quarrel between the Āryans in Iran, thus dividing them into Vedic Āryans and the Iranian Āryans. For the same reason, the Vedic 'Deva' acquired the meaning of a demon or goblin in the Iranian language. Mythologically, asuras are the elder brothers of suras as both asuras and suras are the sons of Kaśyapa. The asuras fought with the suras and have invariably been victorious. Several of them established their supremacy over the whole world, until they were annihilated by Indra, Viṣṇu, Śiva and other gods. As enemies of devas, they have been called wicked Daityas, but generally they were not so. The preceptor of the asuras was Śukra (q.v.), son of the sage Bhṛgu, who was equally learned and wise like Bṛhaspati (q.v.), the preceptor of the gods.

In the *Mahābhārata* and other tales, the virtues and other attainments of the asuras have been brought to light. In the popular belief of the people, they were higher than men and were placed in the category of Vidyādharas. In the *Kathāsaritsāgara* (Taraṅga 8), there is a romantic story in which an asura has been described along with the hero. In the Sanskrit religious works, no distinction has been made in the asuras, daitya and dānava, but in the early stages daitya and dānava were the two divisions of the asuras; daityas were the sons of Diti, while the dānavas were the sons of Danu, and both Diti and Danu were the daughters of Dakṣa Prajāpati and married to Kaśyapa. In this sense, they were distinguished from Rākṣasas descended from Pulastya (Bṛ. Upa. 1.3.1). As rivals to suras or devas, asuras would mean those who are not sura. In the *Rāmāyaṇa*, the origin of asuras has been explained in another way: suras or devas were those, who took surā (wine) and other intoxicants, while the abstemious ones were termed asura (those who did not take liquor, etc.); here surā may mean Amṛta or elixir. Several other theories have been put forward to account for the name asura. Some are of the view that the word comes from Ashur, the Assyrian god, and the derogatory connotation derives from the fact that the Assyrians were enemies of the Āryans before the latter migrated to India. Some scholars identify the Asuras with the aboriginal Kolarian inhabitants of India, based on the evidence that one of the Kolarian tribes of Chotā Nāgpur is still known as the Asur.

About the distinction between Devas and Asuras, the *Śatapatha-brāhmaṇa* (9.5.1.12ff) writes that though both of them sprang from the Creator Prajāpati and inherited speech — both true and false — but that finally the gods rejected untruth, whilst the Asuras spurned truth which led to their downfall. Another tradition states though the gods and asuras were equally powerful, their power was divided, the gods exercising it by day and the asuras by night (Ai. Brā. 4.5). Later the term asura denoted the hostile native rulers and tribes opposed to Āryan religious and political expansion.

According to the Śa. Brā. (8.8.1.5), people 'who are godly make their burial places four-cornered, whilst those who are of the Asura nature, the Easterners and others, make them round, and the gods drove them from the region'. There is also the so-called Asura form of marriage in which the bride is sold (Agni. 1).

Hindu mythology is full of legends of the asuras and their continuous struggle with the gods. They were opposed in Vedic times by Indra and others and in the epic period by Rāma and Kṛṣṇa. The important asuras as depicted in Hindu mythology are: Andhaka, Jaya and Vijaya, Kālanemi, Keśin (Keśi), Madhu, Mahiṣa (Mahiṣāsura), Maya, Namuci, Nikumbha, Śambara, Vaiśvānara, Vṛtra (qq.v.), etc.

The synonyms of Asura are: Daitya, Daiteya, Danuja, Indrāri, Dānava, Śukraśiṣya, Ditisuta, Pūrvadeva, Suradviṭ, Devaripu and Devāri.

Āsura. In the *Bhagavadgītā* (16), all the living beings (*bhūtasarga*) have been divided into two categories: *Daiva* (of noble and good qualities) and Āsura (of demonic and bad quality).

Asurā. One of the eight daughters of Kaśyapa by his wife Prādhā. She was an Apsarā (Mb. Ādi. 65.41).

Āsura. Connected with *asura* or having the *asura* feeling. Of the eight forms of marriage, one is named *Āsura* (Manu. 3.31). In this form of marriage, the bridegroom gives money to the bride's mother, father, brothers, other relatives, etc., or to the bride herself and marries her. Religious sanctity has also been accorded to this form of marriage and it has been claimed to be better than Paiśāca, Rākṣasa and Gāndharva (qq.v.) forms of marriage. Later on, it was condemned as it was considered as the sale of the maiden or bride, although the *Arthaśāstra* allows it without criticism.

Asurabhi. Non-fragrant.

Asurācārya (Asuraguru). Name of the preceptor of the Asuras, Śukrācārya (q.v.).

Asura Dhruva. The South Pole, its inhabitants, opposed to the Sura of the North Pole.

Asurahan. One who destroys the Asuras; an epithet of Agni, Indra, etc.

Asurahan. Name of Viṣṇu.

Āsuram. A form of marriage. See *Aṣṭavivāha*.

Asura-marriage. See *Āsura*.

Asurasūdana (Asuraripu). 'Destroyer of Asuras'; an epithet of Viṣṇu (Rām. Bā. 29.17).

Asuravidyā. 'Science of the Asuras', i.e. magic, which is employed as the equivalent of the word *māyā* in the *Śatapatha-brāhmaṇa* (13.4.3.11). See *Asura*.

Asura-vidyā also stands for all worldly knowledge, but it specifically excludes spiritual knowledge.

Asuravittu. Malayālam novel (1960) by M.T. Vāsudevan Nair (q.v.), which is the story of Govindankutty, a middle-class young man of Mālābār, who has been discarded by society, but at the time of outbreak of cholera, he is the only person who comes to the rescue of the villagers. During the epidemic, Mīnākṣī gives birth to a baby; she, however, dies and is buried by Govindankutty. He takes the baby and prepares to leave the village. He says that he goes away for the present, but he will return some day. He will bring up the baby in his own way, certainly not as a member of any communal denomination but as a human being. The new baby symbolises the birth of the new citizen of secular India freed from the poison of communalism. The novel gives a good description of the rural life in Kerala and shows how in the economically exploited and communal strife-torn villages, there still live some persons, who display high ideals. The novel extols humanism and secularism.

Āsurāyaṇa. A class (Gaṇa) of Ṛṣis of the Kaśyapa *Gotra*.

Āsurāyaṇa. Name of a son of Viśvāmitra (Mb. Anu. 4.56; 7).

Asurāyaṇa. One of the disciples of Vyāsa (q.v.) in the tradition of Sāma-disciples. According to the *Vāyu* and *Brahmāṇḍa-purāṇas*, he was a disciple of Kauthuma Pārāśarya.

Āsurāyaṇa. At two places he has been mentioned as a disciple of Traivaṇī, while at the third place he has been shown a disciple of Āsurī (Bṛ. Upa. 2.6.3; 4.6.3; 6.5.2). According to the *Brahmāṇḍa-purāṇa*, he was the disciple of Pārāśarya Kauthuma in the Atharva-disciple tradition of Vyāsa.

Asurendra. The lord of Asuras.

Asurendra. An epithet of Bali, the grandson of Prahlāda (Rām. Bā. 29.6).

Asurī. A female demon, wife of an Asura. A demoness, who was the first to produce a remedy for leprosy (Atharva. 1.24). The Asuras are said to dig for the remedy (2.3.3). It is also the name of a plant (*Sinapsis ramosa*). The demoness Āsurī may be a personification of this plant.

Āsuri. One of the Ṛṣis of Yudhiṣṭhira's Rājasūya Yajña. He was an Ācārya of Sāṅkhyadarśana and a pupil of Kapila (q.v.). He was the Guru of Pañcaśikha (Mb. Śānti. 211, 218.10-14). Once Āsuri had a full vision of God. He gave many precepts on spiritual matters to other Maharṣis. The *Bhāgavata* says that Āsuri received his spiritual enlightenment from his wife, Kapilā (Mb. Śānti. 218.10-14). He was a disciple of Dadhivāhana, an incarnation of Śiva. Āsuri was one of those, who favoured Homa in the evening (Śa. Brā. 2.2.3.9). He has been mentioned as a disciple of Bhāradvāja and a teacher of Aupajandhanī (Bṛ. Upa. 2.6.3; 4.6.3), while at another place he has been shown a disciple of Yājñavalkya and Guru of Āsurāyaṇa (6.5.2). He was considered as an authority on the performance of Yajña (Śa. Brā. 1.5.2.26; 2.1.4.27). He was in the Yajuḥ-disciple tradition of Vyāsa; this is according to the *Brahmāṇḍa-purāṇa*.

Āsurī. Queen of Rājā Devatājit and mother of Devadyumna.

Āsurī. Demoniac.

Āsuri. A mother tongue, which is considered to be a dialect of Kherwari according to the Linguistic Survey of India scheme. The speakers formed a tribe of the same name belonging to the Muṇḍā or Kol stock. They are supposed to be belonging to the Muṇḍāri-speaking communities. In a recent classification, Āsuri, however, has not received any place yet.

Āsuri Anantācārya. Sanskrit writer, whose *Campūrāghava* (1868) in *Campū* is on the story of Rāma.

Āsurīśvara. Name of a sacred place in Vārāṇasī.

Āsurivāsin. Name of a son of Prāśnī (Bṛ. Upa. 6.5.2).

Asūrtarajas. Same as Rājā Mūrtaraya (q.v.). He was one of the four sons of Kuśa (q.v.) by his wife Vaidarbhī (Rām. Bā. 32).

Asutṛpa. A servant of Yama (q.v.), messenger of death.

Asūyā. Envy, jealousy. *Asūyā* or envy is the state of intolerance for another's merits and prosperity, due to one's arrogance. Proclaiming another's faults, frowning, showing contempt, expressing anger through wrathful gestures, etc., are the external manifestations of this mental state.

Aśva. A Maharṣi. The sage Vaśa is the son of this Ṛṣi (Ṛg. 112).

Aśva. One of the classes of gods named Satya.

Aśva. A demon, who was one of the sons of Kaśyapa by his wife Danu (Mb. Ādi. 67).

Aśva. Son of Kaśyapa (q.v.) by his wife Khaśā.

Aśva (also Haya). 'Horse'. According to the *Agni-purāṇa* (19), horses and camels were born of Tāmrā, wife of Kaśyapa (q.v.). Horse is the symbol of luminous deities, especially the Sun. The Ai. Brā. (6.35) mentions that the Sun is said to have taken the form of a white horse. Seven golden horses, symbolising the seven days of the week, pull the Sun's chariot. Āsva is also shown as the vehicle of the Moon. In the *Ṛgveda* (1.64.6), the horse is identified with the rain-cloud; the Aśvins are horsemen; Indra has bay horses; and the Maruts' chariot is drawn by red horses and mares (5.56.6-7). The horse was produced from water and hence is considered 'Varuṇa's own', because Varuṇa is the god of the waters (Śa. Brā. 5.1.4.5; 3.1.5; 8.4.3.13). The various forms of Agni are invoked to become horses and carry the sacrificer to heaven where men dwell joyously with the gods (Atharva. 18.4.10; see Ai. Brā. 3.49), and those institutors of yajñas who give horses as their *dakṣiṇā* (gift) to the officiating priests will dwell forever with the Sun (Ṛg. 10.107.2). As pointed out by Oldenberg (*Religion des Veda*, p. 356, n. 3), eating horse flesh was abhorrent to the Vedic Indians (Tai. Saṁ. 7.2.10).

The head of the horse, representing knowledge (jnāna), is particularly sacred and potent. The Aśvamukhas, having human bodies and horse heads, were the mythical celestial musicians. Some mare-headed female yakṣis are depicted on an erotic frieze at Aihole, and are familiar Indian 'nightmares' who carry men off for sexual purposes (Rawson, *Erotic Art of the East*).

The horse is a natural symbol of power and that the horse-drawn chariot had the decisive advantage in war. In a way, the horse was the emblem of war. A document from Mitanni, the Kikkuli Text (*c.* 1360 B.C.) gave detailed instructions for the training of chariot horses, and it contains 'several technical expressions...reminiscent of Sanskrit expressions' (Zeuner, *A History of Domesticated Animals*, p. 319).

Crooke in his *Things Indian* (p. 256) points out that many Indians when buying a horse do not look for its points but for lucky or unlucky marks and colours, the most highly prized animals being those having the five auspicious markings, viz. four white stockings and a white blaze on the forehead. In the Deccan a piebald horse and a cream wall-eyed mare are equally valued, but a mare of any other colour or with one wall-eye is most unlucky (Agni. 289).

In the bright half of the Āśvina month, when there is Svāti nakṣatra, the Sun and the horse are to be worshipped.

Aśva or Asi was an Indu or Lunar race, the descendants of Deomida and Bajaswa, who were spread over the countries on both sides of the Indus, and probably gave their names to the region now called Asia. The Aśva invaders of Assyria and Media, the sons of Bajaswa, are expressly stated to have multiplied in the countries west of the Indus, emigrating from their paternal seats in Pañcalica.

Aśva. 'Horse'. Vātsyāyana in his *Kāmasūtra* classifies men according to the size of their sexual organ. These classes are: *Śaśa* (hare), *Vṛṣa* (bull) and *Aśva* (horse). Mediaeval writers on erotics have added *Mṛga* (deer) as a class of men between *Śaśa* and *Vṛṣa*. Vātsyāyana does not mention the exact size of the organ. The mediaeval texts, *Anaṅgaraṅga*, *Rati-rahasya*, etc. specify that the length of the male organ for the three classes of Vātsyāyana should be six, nine, and 12 *aṅgulas* (q.v.) respectively. The length of the Mṛga class of man should be seven-and-half *aṅgulas* (an aṅgula is equal to three-fourths of an inch). Thus the size of the penis of an aśva man is equivalent to 9 inches (*Ratirahasya* 3.4.35; *Rati-ratna-pradīpikā* 2.28-31).

Such a man has a very long, but not lean, face, ears, neck, lips and feet, fatty armpits, fleshy arms and strong, soft-course thick hair. According to *Anaṅgaraṅga* (3.18-19), while he walks he always keeps his feet in touch with the earth. He delights in a big and robust woman. He rejoices very much in giving nail-cuts and tooth-cuts during sexual union.

Aśva. Name of a river, in which was cast away the great Mahābhārata hero, Karṇa, on his birth by her virgin mother, Kuntī. See *Aśva-nadī*.

Aśvacakra. Name of a Rājā, who was killed by Sāṁba, son of Kṛṣṇa (Mb. Vana. 120.13).

Aśva-cikitsā. Sanskrit work on horse-lore, attributed to Nakula and assigned to a period before A.D. 1000. See *Aśva-śāstra*.

Aśva-dāvan. Ludwig finds a prince of this name in a passage of the *Ṛgveda* (5.18.3), where a gift of 50 horses is mentioned, but the word appears to be an epithet of Indra (bestower of horses).

Aśvādhyakṣa. The Superintendent of Horses. He was an officer of the military department, having charge of the cavalry of the State. He has also been called as the *aśvapati* or the Protector or Lord of the horses. Responsible for registration of horses according to the breed, age, colour, marks, etc., he had to report to the king the cases of horses which were inauspicious, crippled or diseased. He also looked after the stable so that it is spacious and clean.

Asvādhyāya. Same as *Anadhyāya* (q.v.).

Aśva-dīkṣā. When on the ninth of the bright fortnight of Āśvina, there is the moon in the Svāti *nakṣatra*, Uccaiḥśravā (q.v.) horse is to be worshipped. One's own horse is also to be honoured and threads of four different colours are to be tied around the neck of the horse (*Nīlamata-purāṇa*, Ślokas 943-47). See *Aśva-pūja*.

Āśvaghna. He appears to be an independent person or an epithet of Manu (Ṛg. 10.61.21). It may mean a prince, who had made offerings to Indra, and who may, as Ludwig thinks, have been called Vitaraṇa.

Aśvaghoṣa (fl. A.D. 100). Famous Buddhist scholar, philosopher, Sanskrit poet and dramatist, who was a contemporary of King Kaniṣka (A.D. 78-150). He was born of Brahmin parents in Ayodhyā. At first a relentless opponent of Buddhism, he was later converted to that religion and became one of its greatest exponents. According to Chinese tradition, he was the spiritual preceptor of Kaniṣka. He had the titles Bhikṣu, Ācārya Bhadanta, Mahākavi and Mahāvādin; it is said that he proved his worth by making the horses listen to his lectures, leaving aside the fodder and thus was called Aśvaghoṣa. He took a leading part in the Fourth Buddhist Council which met during Kaniṣka's reign and was held at

Peśāwar.

Aśvaghoṣa has to his credit four kāvyas of which the first two are Mahākāvyas (epics): *Buddhacarita* and the *Saundarānanda* and two dramas: *Śāriputra-prakaraṇa* (qq.v.) and *Rāṣṭrapālanāṭaka*. The *Buddha-carita* is a poetic biography of the Buddha; the *Saundarānanda* deals with the conversion of the Buddha's half-brother Nanda and thus dilates upon a particular episode of the Buddha's life; the initiation of Nanda has been elaborated in 18 cantos. *Śāriputra-prakaraṇa*, a drama in 9 Acts deals with the events which lead up to the conversion to Buddhism of the young Maudgalyāyana and Śāriputra by the Buddha himself. The *Rāṣṭrapālanāṭaka* also depicts the conversion of Rāṣṭrapāla of some royal or aristocratic family. The existence of the text of this drama is known to us only from certain direct and indirect references scattered in some Buddhistic, Brahmanistic and Jinistic works. Āsvaghoṣa also wrote lyrics of great beauty. He is the first great Sanskrit poet in the kāvya style, and the progenitor of the Sanskrit drama, and he has been called the greatest poet of India before Kālidāsa. His style is simple in diction and clear in meaning, in spite of the author using certain words which later became obsolete in their peculiar nuances.

To the poet and philosopher are also ascribed the Mahāyāna *Śraddhotpāda* 'The Awakening of Faith', one of the canonical scriptures of Mahāyāna and one of the earliest attempts to systematise the teachings. The Sanskrit original of this work is lost but it survives in Chinese and other versions. His *Vajra-sūcika*, an Upaniṣadic treatise, attacks the caste system, contending that a man is a Brahmin by wisdom and not by birth. His commentaries and interpretations of Buddhism make him one of the principal architects of Mahāyāna and a Father of the Buddhist church. He was the first to explain the fundamental concepts of Mahāyāna such as Tathatā, the Ālayavijñāna (q.v.) or 'storehouse of consciousness', the Trikāya, Bodhisattva, nirvāṇa, and Salvation by Faith. Aśvaghoṣa was a great musician and his *Gaṇḍīstotragāthā* proves his skill and his comprehension of the power of music. He is the earliest Buddhist poet and philosopher to use Sanskrit.

Aśvaghoṣa was well read in the Tripiṭaka literature, Vedic literature along with the Vedāṅgas, the two great national epics, the *Rāmāyaṇa* and the *Mahābhārata*, the philosophical systems, Dharmaśāstras, Arthaśāstra, Kāmaśāstra, some early classical canons of poetics and dramaturgy, Vaidyaka, different arts like music, architecture, sculpture, etc. The harmonious combination of genius and talent constitutes his poetic career.

More than 50 works are attributed to Aśvaghoṣa but they are certainly not all by him.

Aśvagrīva. 'Horse-neck'. Name of a demon, who was a foe of Viṣṇu (Brahmāṇḍ. 3.6.10). He was the son of Kaśyapa by his wife Danu (Mb. Ādi. 65.24).

Aśvagrīva. A king of the Vṛṣṇi dynasty, who was the son of Rājā Citraka.

Aśvagupta. Name of a Buddhist teacher.

Aśvāha. A synonym of Vāyu, the 10th of the 11 sons of Dyaus (Heaven), Mālyā and Nila and Vivasvat. He was probably a form of the Sūrya (Sun).

Aśvahārya. A Mantrakāra of Aṅgirasa Gotra.

Aśvahṛdaya. A mantra for controlling the horse. See *Akṣahṛdaya*.

Aśvahṛdayā. Name of the Apsarā Rambhā (q.v.).

Aśvajit. A king of the Lunar dynasty, who was the son of Jayadratha (q.v.).

Aśvaka. See *Aśmaka*.

Aśvaka Jātaka. 207th story of the Pali *Jātaka*, which was related to a monk (*bhikṣu*), who was pining for his wife whom he had abandoned when he became an ascetic.

In former times there was in the city of Potali in Kāśī State a king named Aśvaka. He was enamoured of his chief queen Urvarī. When Urvarī met her death, he was greatly stricken with grief. He put her corpse in oil in a casket which he put under his bed and cried for her all the time. Bodhisattva was living at that time in the Himālayas, practising austerities. He had obtained the six *abhijñās* and the eight *samāpattis*. Once while seeing through his *divyacakṣus* (divine eyes) at Jambudvīpa, he saw the grief of King Aśvaka, and thought of consoling him. From the Himālayas Bodhisattva came down to a garden in the city of Potali. He sent a message to the king that his chief queen would be shown to him in the present life. When the king came, he was told that one of the two dung-beetles which were rolling a ball of dung was Urvarī. When the king would not believe it, Bodhisattva gave the power of speech to the beetle who confirmed that she was the wife of King Aśvaka in her former birṭh, but at present she had forgotten him and was leading a happy life with her beetle husband. She would not mind killing the King Aśvaka and anointing her beetle husband with his blood. For another version, See *Assaka*.

Aśvakarṇa. Name of a mountain.

Aśvakarṇa-Yuddha. Assamese Kāvya by Rāma Sarasvatī (fl. 16th cent.; q.v.) forming part of his *Vanaparva* of the *Mahābhārata*.

Bhīma and Arjuna were once looking for water in a well when they saw a beautiful maiden named Hemā (Hemasundarī), who implored them to lift her above. Bhīma had misgivings in his mind, but at last out of a chivalrous spirit, they decided to rescue her. Bhīma held out one end of a bow, but he was dragged down by the maiden. Arjuna, who seized his brother for help, was also dragged down. She carried them to Pātāla where she told them her story that she was the daughter of King Ūśīnāra, a favourite of Śiva and Durgā. Aśvakarṇa, a powerful demon, vanquished her father and she knew that Aśvakarṇa was foredoomed to be quelled by Naranārāyaṇa; Aśvakarṇa fell at their hands and Arjuna, at Mahādeva's bidding, married Hemā.

Aśvaketu. Son of king of Gāndhāra; he was born in the country of Magadha. He fought on the side of the Kauravas during the Mahābhārata War and was killed by Abhimanyu (Mb. Dro. 47.7) on the 13th day of the War.

Aśvakranda. Name of a god, who guarded the pot of Amṛta (Mb. Ādi. 28.18).

Aśvakrānta. According to *Tantras*, India has been divided into three regions. One of these regions is called Aśvakrānta or Gajakrānta. According to the *Śaktimaṅgala-tantra*, the tract of land from the Vindhya to the great ocean is called Aśvakrānta.

Aśvakṛta. A river. Once a sage called Ṛcīka went to Gādhi and asked for the hand of his daughter, Satyavatī, in marriage. He demanded as dowry a thousand horses black in colour and with only one ear for each. Ṛcīka prayed to Varuṇa and he gave him the horses required. The river Aśvakṛta (created by horse) was made by the flow of urine from these horses (Brahmāṇḍ. 57).

Aśvala. Name of a sage, the Hotṛpriest of Janaka of Videha (Bṛ. Upa. 3.1.2-10). King Janaka arranged a big Yajña and kept a sumptuous Dakṣiṇā for the one, who defeated all others in disputation. When Yājñavalkya proceeded forward to receive the Dakṣiṇā without a contest, he was attacked with searching questions by many philosophers including Aśvala and Gārgī. Yājñavalkya, however, silenced them all.

Some scholars are of the opinion that this Aśvala and Āśvalāyana (q.v.), the author of *Āśvalāyana-śrautasūtra* are the same person.

Āśvalāyana is the author of the fourth kāṇḍa of the *Aitareya-āraṇyaka*.

Āśvalāyana (Āśvala). Name of a son of Viśvāmitra and a Brahmarṣi (Mb. Anu. 4.54).

Āśvalāyana. Of the 21 or 27 Śākhās of the *Ṛgveda*, Āśvalāyana is one of the Śākhās and has been mentioned in the *Caraṇavyūha* (q.v.). Only the *Kalpasūtra* of this Śākhā is now extant, which consists of *Āśvalāyana-śrautasūtra, Gṛhyasūtra* and *Dharmasūtra*. Āśvalāyana was an ancient author, who is supposed to be a pupil of Śaunaka (q.v.) and is believed to have flourished in 4th century B.C. or even earlier. These works provide a storehouse of information about religious rituals and social customs of the Hindus. The earliest reference to the *Mahābhārata* is found in his *Gṛhya-sūtra*.

The *Āśvalāyana-śrautasūtra* consists of 12 chapters and deals with Vedic Yajñas, with its many variations in regard to country, time etc. The commentary on this Śrautasūtra by Gārgya Nārāyaṇa, son of Narasiṁha, is especially popular.

The *Āśvalāyana-gṛhya-sūtra* deals with the home rituals and 16 Saṁskāras. For the domestic rites of the Ṛgvedics, this *Gṛhyasūtra* is exceptionally popular as can be seen by the numerous commentaries written on it. The chief commentaries are: *Anāvilā* (by Haradatta, fl. about A.D. 1200), *Vṛtti* by Nārāyaṇa, son of Divākara (fl. 1100), *Gṛhyabhāṣya* by Devasvāmī (fl. 1st half of 11th cent.) and *Vimalodayamālā* by Jayantasvāmī (fl. end of 8th cent.). Many writers have written this Gṛhyasūtra in the form of Kārikās, which are known by the name of *Āśvalāyana-gṛhyakārikā*. Among such writers, the names of Kumārila Svāmī (Kumārasvāmī?), Raghunātha Dīkṣita and Gopāla are prominent.

The *Āśvalāyana-dharma-sūtra*, composed in 22 chapters, remains unpublished so far and similar is the case of *Āśvalāyana-smṛti*, which remains only in manuscript form; it consists of 11 chapters and covers about 2,000 padyas, quotations of which have been given by Hemādri and Mādhavācārya in their works. See *Aśvala*.

Āśvalāyana. A patronymic of Kausalya.

Āśvalāyana. Name of a disciple of Sahiṣṇu in the Śivāvatāra.

Āśvalāyana-gṛhya-pariśiṣṭa. A Sanskrit supplementary work, written by Āśvalāyana (q.v.), dealing with the supplementary rites of the *Ṛgveda*.

Āśvalāyana-gṛhya-sūtra. One of the Gṛhyasūtras (in Sanskrit) of *Ṛgveda*. It was written by Āśvalāyana or Aśvala (q.v.). It describes elaborately the *gṛhya-saṁskāras* (domestic rites), seasonal yajñas and other festivals. See *Āśvalāyana*.

Āśvalāyana-śrauta-sūtra. Perhaps the first *Śrauta-sūtra* of the *Ṛgveda*. It consists of 12 chapters and deals with Vedic Yajñas, with its many variations in regard to country, time, etc. The commentary on this *Śrauta-sūtra* by Gārgya Nārāyaṇa, son of Narasiṁha, is especially popular. *Aitareya-brāhmaṇa* is closely related with Āśvalāyana. The sage Aśvala was 'Hotā' among the Ṛtvajas at the court of Videharāja Janaka. Some scholars are of the view that Aśvala was the propounder of these sūtras and as such these were called Āśvalāyana. Some regard Āśvalāyana as a contemporary of Pāṇini, but Indian scholars do not accept this view. The author of the fourth kāṇḍa of the *Aitareya-brāhmaṇa* is also Āśvalāyana. The preceptor of Āśvalāyana, Śaunaka, is regarded as the author of *Prātiśākhya-sūtra.*

Āśvalāyanina. A Gotrakāra Gaṇa (class) of Ṛṣis, who belonged to the family of Kaśyapa.

Aśvamedha. A horse-sacrifice, which holds a prominent place among Vedic Yajñas. The first Aśvamedha was said to have been performed by Brahmā at Prayāga (Allāhābād) to commemorate his recovery of the Vedas which had been lost. At the request of the gods, who were jealous of the sanctity accorded to Prayāga, Brahmā performed a second Aśvamedha with 10 horses at a spot in Banāras named after the incident Daśāśvamedha Ghāṭa, thus giving Banāras greater merit than Prayāga. In Vedic times, this sacrifice was performed by kings desirous of offspring and as such it was initially a fertility rite, but subsequently it was performed only by kings and implied that he who instituted it was a conqueror and king of kings. The earliest source of information about the Aśvamedha is in the two hymns of the *Ṛgveda* (1.162-63), but beyond extolling the horse, asserting its divine origin and identifying it with the sun, they give only meagre details of the rite itself. The celestial association of the horse is indicated in the second hymn, which states that Trita, the personification of the rising sun, puts the bridle on the horse for Indra, the lord of the gods, to ride. According to the first hymn, a dappled goat precedes the horse to announce the sacrifice to the gods. But the details of the Aśvamedha are available in the Śatapatha-brāhmaṇa (1.3.1-5), *Taittirīya-brāhmaṇa* (3.8-9), *Kātyāyana-śrautasūtra* (20), *Āpastamba* (20), *Āśvalāyana* (10.6), *Sāṅkhāyana* (16) and other similar works. In the *Mahābhārata* (Sau. 71.14), there is a graphic description of the Aśvamedha yajña performed by Yudhiṣṭhira in expiation of sins committed by killing the Kauravas in the Mahābhārata War. The *Jaimini Bhārata* gives a full description of this Yajña. The Aśvamedha yajña was chiefly a political yajña and was performed only uld be coemperor, who held sway over all the kings. Āpastamba has written that only an emperor should perform this yajña and no one else. The rite ensured wealth and benefits for the sacrificer, provided good horses, fine sons and continued lordship over his domain and filled the rivers. The *Aitareya-brāhmaṇa* (8.21) gives a list of those emperors, who performed this yajña and who after their coronation made a conquest of almost the whole known world. It thus became a duty of every emperor to perform such a yajña. As time passed, the people also began to participate in this yajña and thus the yajña developed a political character in place of the religious one.

In the *Taittirīya-saṁhitā* (5.7.25) and the *Bṛhad-Āraṇyaka-upaniṣad* (1.1), the aśvamedha has a cosmic significance, its performance being regarded as taking place in the centre of the earth, and as representing ir miniature a re-creation of the world. Thus the fertility aspect remained, though the rite developed into a festival of great pomp and show. Its secular character thus distinguished it from other religious yajñas.

The Aśvamedha yajña was performed during spring time or in summer, but before this the preparatory rites took almost a year. At first a young male horse, preferably white, of good breed and auspicious marks was selected; it was then purified by magic properties and then dedicated to the gods Agni, Soma, Savitṛ, Vāyu, Viṣṇu, Indra, Bṛhaspati and to Mitra and Varuṇa. Only then the conquest started. A 'Jaya-patra' was tied on the horse's head and it was turned loose to wander at will for a year. The animal was escorted by the king or 100 princes 'born in wedlock', 100 sons of chiefs and heralds, and 100 sons of attendants and charioteers, all armed according to their rank. When the horse entered a foreign country, the ruler was bound either to submit or to fight. Thus the horse was a challenge to the neighbouring native rulers. If the guardian was attacked and defeated and the animal captured, the challenger was unable to perform the sacrifice and became an object of ridicule. The *Taittirīya-brāhmaṇa* (3.8.9.4) thus declares that a weakling who aspires to the performance of the Aśvamedha yajña shall be destroyed. Thus it was enjoined that only a powerful king should perform this sacrifice. To ensure success, the guardian had not only to guard against attack but also against unpredictable risks that might nullify the rite. Special rites were laid down if the horse were to copulate with a mare during its wanderings, or become diseased. If it should die or be stolen, another horse, duly consecrated, must take its place.

When the horse was on its wanderings, the people awaited eagerly for its return. Various types of celebrations were held. Daily offerings were made to Savitṛdeva, the horse being associated or identified with the sun and the solar year. The priests chanted mantras before the king, and this chanting was repeated on every 11th day. There were merriments, songs were sung and dramas were staged. The court-poets, bards and lute-players sang of the ruler's exploits and valour. After the end of the year, the horse returned, the guardian obtaining or enforcing the submission of princes whom he brought in his train. Only those of the escort who remained to the end of the expedition were eligible to share the royal power that derived from the performance of an Aśvamedha. After the return of the horse, the king was consecrated and the actual yajña started which lasted for three days. Juice was extracted from the soma plant. The sacrificial horse and three other horses, all richly caparisoned, were harnessed to a chariot and driven around the sacrificial area and then unharnessed. The Queen Consort anointed the forepart of the sacrificial horse; the king's favourite wife the middle; and the third wife, the hindquarters. The fourth queen just looked on. The horse was tied to a stake along with a goat. Hundreds of other animals were also tied to stakes for sacrifice. The killing of the animals was hastened by strangling or 'stifling with robes'. During the rite, the horse was believed to assume the form of a great bird who took the sacrificer to heaven. A gold cloth was spread on the ground and horse killed; the slaughtering knife for the horse was of gold, for gold represents royalty; a copper knife for the 'body-encircling' animals, who represent the aristocracy; and an iron knife for the remaining animals who represent the commonality. Four of the king's wives, and a girl together with four hundred female attendants were then led up to the dead animal. The Queen Consort lied down with the horse and a cloth was thrown over them. She then took hold of the horse's member and went through the motions of union with the animal and performed other acts of bestiality. The horse was identified with the god Prajāpati and the queen went through this ceremony so that she might be impregnated with the deity's seed. The belief that mimic copulation confers fertility is common to many cultures, and the horse in folklore is closely associated with the sun, fertility and with water. The priests and the assembled women in the meantime took part in an erotic dialogue (Vāj. Saṁ. 23.22). As soon as the Queen Consort had arisen from under the robe, the horse was then dissected. After several incomprehensible rites, in which all the priests participated, the portions of the horse were roasted and some offered to Prajāpati; the remainder being divided amongst those present. The ceremony closed with a purificatory bath of the sacrificer and the offering of gifts (*dakṣiṇā*) to the officiating priests. The dakṣiṇā consists of booty captured during the horse's wanderings, and sometimes included maids with rānīs (queens).

The Aśvamedha was performed also for expiation of killing a Brahmin, atonement of sins and for attainment of *svarga* (heaven) and mokṣa.

The performance of the Aśvamedha yajña has practically stopped and there has not been such a rite during the past 1,000 years. After the performance of Aśvamedha by Yudhiṣṭhira, as mentioned above, for a long time this rite lapsed. The reactions of the Buddhists and the Jainas against killing of animals would also have contributed to the non-performance of this yajña. But during the subsequent Śuṅga dynasty founded by Puṣyamitra (187-151 B.C.), a general of the last Mauryan King Bṛhadratha, there was a revival of this sacrifice on a grand scale. To celebrate his sons' and grandsons' victory over the Greek successors of Alexander, Puṣyamitra ordered the performance of two Aśvamedhas, in which Patañjali, the Mahābhāṣyakāra, was present. It again fell into abeyance during the Kuṣāṇa dynasty but was revived in the 5th century A.D. during the Gupta dynasty, and again in the 7th century by Ādityasena Gupta of the later Gupta dynasty. Samudragupta, the second Gupta Emperor (A.D. 330-75) also performed the Aśvamedha Yajña and issued coins in its commemoration. One of the rare records of the performance of this sacrifice in southern India is that of Śivaskanda Varman of the Pallava dynasty, who is mentioned as a 'righteous king of kings'. Another instance is that of Pulakeśin of the Cālūkya dynasty (6th cent. A.D.). Basham (*Journal of the Āndhra Historical Research Society*, X, p. 14) states that the last recorded performance of an Aśvamedha was in Orissā in the 9th century A.D. Sawai Jayasiṁha, the Mahārājā of Jaipur also performed an Aśvamedha Yajña.

The Aśvamedha was performed amidst great rejoicings. It was believed that the performance of 100 such sacrifices would lead to the attainment of the seat or world of Indra, who is, therefore, always represented as trying to prevent the completion of the hundredth sacrifice. But as the proper performance of each sacrifice took more than a year there is no record of a historical king having carried out all the 100 yajñas, although some rulers did sacrifice 100 horses at a single ceremony. There are scholars who hold that there was no killing of the horse or other animals at the time of Aśvamedha.

The horse-sacrifice, probably introduced by the Scythians, was also performed in China (J. Needham, *Science and Civilisation in China*, 1, p. 90).

For the forest-dweller (Vānaprastha), who cannot obtain the articles and accessories necessary for the sacrifice, the *Bṛhadāraṇyaka-upaniṣad* (1.1.1) provides a substitute — he may meditate in a special way upon the dawn as the head of the horse, the sun as the eye, the air as the life, etc., lifting the worship from the physical to the spiritual level, and this will confer upon him the same boon as that of the true sacrificer, that of attaining Brahmaloka, the highest heaven.

Aśvamedha. Name of a Rājā mentioned in the *Ṛgveda* (5.27.4-6).

Aśvamedha. Son of King Sahasrānīka.

Āśvamedha. A patronymic of a Rājā. He has been mentioned in a *Dānastuti* (list of donors) (Ṛg. 8.68.15-16).

Aśvamedha. A country of ancient India which was ruled by a king named Rocamān, Bhīma defeated him during his world-wide conquest (Mb. Sabhā. 29.8).

Aśvamedha. Malayālam rendering of sage Jaimini's Sanskrit *Aśvamedha* made by Kathullil Acyuta Menon (1850-1909).

Aśvamedha Bhārata. Name of a hymn-seer (Ṛg. 5.27).

Aśvamedhadatta. A king of the Lunar dynasty, who was the son of Śatānīka and grandson of Janamejaya. His mother was a princess of Videha, called Vaidehī (Mb. Ādi. 95.86). He may be Asīmakṛṣṇa.

Aśvamedhaja. A king of the Lunar dynasty. He was the son of Sahasrānīka. His son was named Asīmakṛṣṇa (Bhāg. 9.22.39). See *Aśvamedhadatta*.

Aśvamedha-kāṇḍam. Name of the 13th book of the *Śatapatha-brāhmaṇa*.

Aśvamedha-parva. The 14th parva in the *Mahābhārata*; it is also called *Āśvamedhika-parva*.

Aśvamedha-parva (Assamese Version). This parva of the *Mahābhārata* was composed by three poets — Gaṅgādāsa Sena, Subudhi Rāya and Bhavānidāsa, supposed to be the natives of Tripurā; Gaṅgādāsa was the son of Ṣaṣṭhivara. The subject-matter is taken from Jaimini and it contains 3,600 verses. 'The book is written after the style of Nārāyaṇadeva and Durgāvara (qq.v.) and some songs are interspersed between the verses.' — *Aspects of Early Assamese Literature*, 246.

Aśvamedhika. A horse, which is fit for the performance of the Aśvamedha (q.v.) Yajña.

Āśvamedhika-parva. Name of the 14th parva of the *Mahābhārata*.

Asvāmika. Without a successor or heir; which does not belong to anyone or whose owner is no one. A mountain, a sacred river or a sacred place is owned by none and as such these cannot be given in donation. As these do not have any owner, they cannot be controlled by anyone.

Aśvamitra Gobhila. Disciple of Gobhila, a friend of Varuṇa (Vaṁ. Brā. 3).

Asvāmi-vikraya. A sale by one who is not authorised to do so. A thing, which has been mortgaged by another, an article which has been found, or a thing stolen by someone, if sold in the absence of its owner, is called 'Asvāmi-vikraya'.

Aśvamukha. A horse-faced image on the figure of Kāmadeva (Matsya. 260.53).

Aśvamukh(y)as. A group of horse-faced people, perhaps Gandharvas or Kinnaras (Brahmāṇḍ. 3.22.56; Matsya. 4.53; Vāyu. 47.57, 69.31). They live in the Himālayas (*Kumārasambhava* 1.11). In the *Amarakośa*, the corresponding name is *turaṅga* (horse)- *vadana*. Aśvamukhī, or Kinnarī is the female counterpart of Aśvamukha.

Aśvanadī. Name of a river in the country of Kuntibhoja. Aśvanadī joins Carmaṇvatī and the latter joins the Yamunā and the Yamunā joining the Gaṅgā falls into the ocean. It was through this river that Kuntī (q.v.) floated in a box the infant Karṇa. At night accompanied by her maid, Kuntī floated the box containing her illegitimate son and stood on the banks of the Aśvanadī weeping bitterly. Then thinking that her father would notice her absence from the palace she returned home soon. The box floated and reached Campāpurī, a country ruled by a charioteer (Mb. Vana. 308.22-26).

Aśvapati. A brother of Aśva, incarnate as King Hardikya.

Aśvapati. King of Madra and father of the most chaste woman Sāvitrī. The king had many wives but the chief queen was Mālavī. He was without a child for a long time, and for 18 years he worshipped goddess Sāvitrī and got a maiden from Agnihotra, whom he named as Sāvitrī (Mb. Vana. 293; Brahmavai. 2.23; Matsya. 207.5-11). For details, see *Sāvitrī*.

His wife Mālavī gave birth to 100 sons known as Mālavāḥ.

Aśvapati. Son of Kaśyapa by his wife Danu (Mb. Vana. 65.24).

Aśvapati. According to the *Vālmīki Rāmāyaṇa* (Ayo. 1), he was the king of the Kekaya country. He had a son named Yudhājit and a daughter named Kaikeyī, who was married to Daśaratha (q.v.) and was the mother of the famous Bharata, brother of Rāma. Aśvapati's queen had exceptional courage and never worried over anything. Owing to a boon granted to him by a Ṛṣi, the king could understand the language of the birds. Once hearing the talk of a bird couple, the king had a laugh. The queen inquired of the reason of his laughter. The king told her that the reason was so terrible that if he narrated it to her, he would meet death. Despite the fact that the result was so tragic, the queen insisted on knowing the truth. The king then approached the Ṛṣi, who had granted him the boon. The Ṛṣi advised the king to drive away the queen from his palace and the king acted accordingly. Kaikeyī, like her mother, was of an impetuous nature.

Aśvapati. 'Lord of horses'; an appellation of many kings. It is also the name of several persons. These titles were real and not fictitious. The title of Aśvapati was adopted by a lord of a district, viz. a governor during A.D. 1040-1240. It was also a title of some of the emperors of the Vijayanagara Empire.

Aśvapati Kaikaya. Name of a king-saint. In ancient India, when several scholars including Śvetaketu, Āruṇi and Śālā were discussing about the nature of soul, they were unable to arrive at a decision. Thinking that Aśvapati possessed knowledge of Self, they approached him for enlightenment. Aśvapati accorded them a warm welcome and on the second day offered Dakṣiṇā, which, however, was not accepted by them. Then they explained that they had come not to receive Dakṣiṇā, but to be imparted the knowledge of Self. At this, Aśvapati gave a discourse and quenched their thirst (Śa. Brā. 10.6.1.2; Chā. Upā 5.11; 4; Mai. Upa. 1.4). This shows that not only Brahmins, but Kṣatriyas also used to impart spiritual knowledge.

Aśvapeja. Name of one, who was responsible for a new Śākhā of Veda.

Aśvapeya. Name of one, who was responsible for a new Śākhā of Veda.

Aśva-pūjā. The worship of horse is done from the 1st of the bright fortnight of Āśvina to the 9th. See *Aśva-dīkṣā*.

Aśvaratha. Name of a sage, who is supposed to be the progenitor of a special Gotra or family. He belonged to the Viśvāmitra family.

Aśvarathā. Name of a river in the Gandhamādana valley flowing near the Āśrama of the sage Āriṣṭiseṇa. Many kings of the Candra dynasty used to come and stay in this Āśrama (Mb. Vana. 160.10).

Aśvaśaṅku. Son of Kaśyapa by his wife Danu (Mb. Ādi. 67.21).

Aśva-śāstra. A Sanskrit work on horse-lore ascribed to Nakula, traditionally one of the five Pāṇḍavas; also called *Śālihotra*, in which case it is attributed to Bhoja or even to the sage Śālihotra. Appearing to be a compilation, it deals with 'praise of horses, eulogy of Raivata and others, the recitation of whose names is considered to ward off evils to horses, winged horses of old and the gradual loss of their wings, good and bad signs of horses, auspicious neighs of horses, various kinds of smell on the bodies of horses indicating good or evil, gaits of horses, nature of horses, types of horses depending on the lands in which they are born, determination of the age of horses, complexion, training, rules about riding horses, etc.' Its date is uncertain.

There is a manuscript in Sanskrit (on horses of different breeds and their chief characteristics) belonging to the Sarasvatī Mahal Library, Tanjore (Tamil Nāḍu). It contains 275 illustrations of the Marāthā School of Tanjore (A.D. 1800-1832).

Aśvasena. Name of a son of Kṛṣṇa and Nāgnajitī Satyā (Bhāg. 10.61.13).

Aśvasena. Name of a Nāga (serpent) and son of Takṣaka (q.v.). When Arjuna burnt the Khāṇḍava Vana (forest), Takṣaka was not there. Aśvasena's mother took hold of her son in her mouth and tried to escape from the fire but seeing this, Arjuna cut off her head. As Arjuna fell fainting, Aśvasena escaped (Mb. Ādi. 226, 239). Aśvasena kept his grudge against Arjuna till the end. In the Mahābhārata War, Arjuna and Karṇa met for a fight and when Karṇa sent his *Nāgāstra* (serpent missile) against Arjuna, Aśvasena hid himself in that missile and burnt the beautiful headwear of Arjuna. But Karṇa did not like this foul play and refused to accept him when he came back. Enraged at this, the serpent attacked Arjuna directly and was killed. Before his death, he got acquainted with Kṛṣṇa (Mb. Ka. 66, 90, 96).

Aśvasena. The father of the 23rd Tīrthaṅkara, Pārśvanātha. He was the king of Vārāṇasī, his wife was Vāmā or Brahmā and he belonged to the Kaśyapa *gotra*.

Aśvaśira. Name of a sacred place mentioned in the story of Nala (Mb. Vana. 79.21).

Aśvaśirā. Name of a Dānava; son of Kaśyapa by one of his wives, named Danu (Mb. Ādi. 65.23). He was a follower of Bali (Matsya. 224.29).

Aśvaśirā (Aśvaśiras). 'Having the head of a horse'; an epithet of Nārāyaṇa in his form of Hayagrīva (Mb. Śānti. 127.3). Hayagrīva was teaching the Vedas at Vaihāyasakuṇḍa near Naranārāyaṇa Āśrama.

Aśvaśiras. Viṣṇu, who assumed the head of a horse to rescue the Vedas from the demons *(Dānavas)*, Madhu and Kaiṭabha, who had stolen them from Brahmā as soon as he had created them. When Viṣṇu was about to create the three worlds, he placed this horse-head in the north-eastern sea, then slew the Dānavas and returned the Vedas to god Brahmā.

Aśvaśiras. A sacred place *(tīrtha)* where Brahmā, after teaching the science of dice-play to Yudhiṣṭhira, had a bath.

Aśvaśiras. The *aśva-vidyā* (knowledge of horses), which Yudhiṣṭhira learnt from Bṛhadāśva.

Aśvaśira-sthāna(m). A sacred place in ancient India. Arjuna dreams of going to Śiva with Kṛṣṇa and in that dream they visit this place also (Mb. Dro. 80).

Āśvasūkti. A hymn-seer of the *Sāmaveda* (Pañca. Brā. 19.4.2).

Aśvasūkti Kāṇvāyana. Name of a hymn-seer (Ṛg. 8.14-15) and Sāma-seer (Pañca. Brā. 18.4. 10).

Aśvātaka. A country of ancient India (Mb. Bhī. 51.15).

Aśvatara. A chief Nāga of Pātāla (Bhāg. 5.24.31). He was a son of Kadrū (Viṣṇu. 1.21.21). He heard the *Viṣṇu-purāṇa* from Vatsa and narrated it to Kambala (6.8.46).

Aśva-tara, Aśva-tarī. These are respectively the masculine and feminine names of 'mule'. These animals are mentioned frequently in the *Atharvaveda* (4.4.8; 8.8.22) onwards. They were known not to be fruitful, and were probably considered inferior to horses, but a mule-car was quite common.

Aśvatara. Name of a Tīrtha in Prayāga (Allāhābād), connected with the Nāga Aśvatara (Mb. Vana. 55, 85; Mb. Ādi. 35.10).

Aśvatara. A class of Gandharvas.

Aśvatara. Patronymic of Bulila. According to Sāyaṇa, he was the son of Bulila Aśva and a descendant of Aśvatara. He had a religious discourse with Gauśla (Ai. Brā. 6.30).

Aśvatara. Beings created by Brahmā from his feet (Viṣṇu. 1.5.49).

Āśvatara Āśvi. A patronymic of Buḍila (Ai. Brā. 6.30; Śa. Brā. 4.6.1.9).

Aśvatha. Name of a donor mentioned in the *Ṛgveda* (6.47.22-24). According to Sāyaṇa, Aśvatha, Divodāsa and Atithigva are the synonyms of Prastoka.

Aśva-tīrtha. An ancient holy place on the confluence of the Gaṅgā and the Kālinadī in the district of Kanauj (Mb. Anu. 4; Mb. Vana. 114; Vāmana. 83). It was at this place that horses rose from the earth at the request of Ṛcīka Ṛṣi to Varuṇa. See *Aśvakṛta*.

Aśva-tīrtha. Name of a sacred place on the river Godāvarī, where Aśvinīkumāras were born (Brahma. 89.43).

Aśva-tīrtha. Name of a sacred place on the Narmadā (Matsya. 194.3).

Aśva-tīrtha. The Aśva-krāntā mountain in Kāmakhyā near Guwāhāṭi in Assam (*Yoginī Tantra*, Uttara Kh. 3).

Aśvati Thirunāl, Mahārājā (1756-94). Malayāḷam poet and a nephew of Kārthika Thirunāl (q.v.), a king of Ṭravancore. Aśvati Thirunāl is said to have accidentally composed, while quite young, a few lines by way of completing a song in the *Narakāsura-vadham Kathākali* then being written by the King. The Mahārājā was so impressed with the lines that he got it completed by the budding poet instead of completing it himself. Aśvati Thirunāl was the author of four *Aṭṭakkathās*: *Ambarīṣa caritam*, *Pūtanā Mokṣam*, *Rukmiṇi Svayaṁvaram* and *Pauṇḍraka-vadham*; they are all good works. His *Rukmiṇi Svyaṁvaram* is particularly liked by the Kathākali fans. *Vañcīśa-stavan*, *Kārthavīrya Vijayam* and *Santāna-gopālam*, all 'prabandhas', *Rukmiṇi-pariṇayam*, a drama, and *Daśavatāra*, a *bhāṇa*, are his Sanskrit works.

Aśvattha. An epithet of the Sun.

Aśvattha. Name of a people.

Aśvattha. The pīpal or pippala tree (*Ficus religiosa*), sacred to the Hindus. Its original name appears to be *Aśva-stha* or 'horse-stand' as horses used to rest under this tree. It is also called Viśvavṛkṣa, the eternal tree of life, which is said to be inverted, having its roots in heaven and its branches and fruit reaching down to earth. The *Bhagavadgītā* describes it as *ūrdhva-mūlam adhaḥ-śākham* (upward-rooted downward-branched). It is the divine essence, the impersonal Brahman (Kaṭha. Upa. 6.1; Mait. Upa. 4.4). It is also especially sacred to Buddhists as the *bodhi* tree under which the Buddha gained Enlightenment.

One of its names is Vāsudeva. It is believed that in its every leaf, the gods reside. Kṛṣṇa on the eve of his ascension to heaven is said to have meditated on the aśvattha (Bhāg. 3.4.3 and 8; Brahma. 3.11.35 and 109, etc.). In the *Gītā*, Kṛṣṇa is made to say 'amongst all trees I am the aśvattha'. One should sit under the Aśvattha and have one's residence near the Palāśa tree (Ṛg. 10.97.5; Yaju. 35.4).

In the *Ṛgveda* there is a reference to the sacrificial vessels made of the wood of aśvattha. Its hard wood was placed on the śami wood for making fire-sticks *(araṇi)*. Its fruit has been referred to as sweet, which is eaten by the birds (Ṛg. 1.164.20). The gods sit under a celestial aśvattha (Atharva. 5.4.3; Chā. Upa. 8.5.3; Kau. Upa. 9.3); on earth the holy man who sits in its shade is endowed with oracular powers and the ability to remember former births, as well as to understand the language of animals. Parts of the aśvattha were used in rites to drive away or overcome enemies (Atharva. 5.4.3). The aśvattha was adored as the abode of a deity or was itself worshipped. The gods used to hold council under its tree. Viṣṇu himself was born under this tree, and special ceremonies are still performed to consecrate it to Viṣṇu who broods over it and comes to the worshipper whenever invoked. It is sprinkled with water, invested with the sacred thread, and circumambulated to the accompaniment of mantras. The antiquity of tree worship is indicated by a third millennium B.C. clay tablet from Mohenjo-daro depicting an aśvattha and its worshippers. In a solemn rite the tree is often married to the vepu or margosa tree (*Melia azadirachta*) or to the plantain tree. All the pīpal trees not consecrated to Viṣṇu are believed to be haunted by demonesses, tree-devils and the ghosts of Brahmin boys. The eating of its fruit is forbidden to all except ascetics, for it represents the male element in fire. According to the Suś. Saṁ. (2), the fruit, bark, roots, etc., of the aśvattha, when sweetened and boiled in milk, are said to be a powerful aphrodisiac. Its dried leaves and twigs are powdered, mixed with certain juices and drunk, a potion believed to be good against 'throbbing eyes, fearful dreams, and the designs of enemies'. The tree in itself is associated with spiritual understanding, with the healing powers of nature, with the fertility of the earth and with sexual knowledge. The aśvattha is said to have issued from Indra's skin and his honour, after his limbs fell asunder when Tvaṣṭṛ exorcised him (Śa. Brā. 12.7.1.1-9). So magically powerful is this tree that graves should never be placed near it (13.8.1.16).

The aśvattha is known to spread its roots in the trunk of other trees, especially of Khadira, and destroys them. It is for this reason it is called 'Vaibādha'. It is also called Caitya tree, for worship is done under it. The aśvattha and nyagrodha are also known as Śikhaṇḍī.

The aśvattha is a sacred and popular tree, as is known by its many synonyms: Bodhidruma, Caladala, Pippala, Kuñjarāśana, Acyutāvāsa, Calapatra, Pavitraka, Śubhada, Bodhivṛkṣa, Yājñika, Gajabhakṣaka, Śrīmān, Kṣīradruma, Vipra, Maṅgalya, Śyāmala, Guhyapuṣpa, Sevya, Satya, Śucidruma, Dhanavṛkṣa and Vāsudeva.

Aśvattha-tīrtha. Name of a sacred place, where Nārāyaṇa resides as Hayaśirā (Kūrma. 2.35.38). According to the *Brahma-purāṇa* (118), it was at this place that Śani, son of Sūrya, reduced to ashes the two demons, Pippala and Aśvattha, who in the guise of Brahmins used to mix among them and devour them up.

Aśvattha-vṛkṣa. A technical term used in Hindu Architecture; it stands for the holy fig tree. See *Aśvattha*.

Aśvattha-vrata. The Aśvattha tree is to be worshipped in case there are ill-omens, invasions, epidemics, leprosy, etc.

Aśvatthāmā. Name of an elephant owned by Indravarmā, king of Mālava. It was killed in the Mahābhārata War by Bhīma (Mb. Dro. 190).

Aśvatthāmā. One of the sons of Akrūra (q.v.).

Aśvatthāmā. A celebrated Brahmin warrior and a general on the side of the Kauravas. He was the son of Droṇa (q.v.) and Kṛpī, daughter of the sage Śāradvata. The moment he was born, he made a sound resembling the braying of the celestial steed Uccaiḥśravas (Mb. Ādi. 131). Immediately a voice from heaven said that the boy should be named Aśvatthāmā. Aśvatthāmā took his lessons in archery from his father Droṇa, when the latter was appointed preceptor of the Kauravas and the Pāṇḍavas (Mb. Ādi. 130). Droṇa wanted to teach his son something special in archery. So he used to instruct him during the time the other disciples went to fetch water for the āśrama. Arjuna came to know of this and he, therefore, started bringing his quota of water quickly enough to join the special class of Droṇa. Thus Aśvatthāmā and Arjuna learnt a lot more than the other disciples (132). In the Sabhā Parva (31.8) it is mentioned that Aśvatthāmā participated in the Rājasūya Yajña of Yudhiṣṭhira. In the Mahābhārata War, he fought on the side of the Kauravas and played a very important role. He killed many veteran warriors including the Nīla, Añjanaparvā, Śatruñjaya, Balānīka, Jayānīka, Jayāśva, Srutāśva, Hemamālī, Vṛṣadhara, Candrasena, the 10 sons of Kuntibhoja, Sudarśana, Vṛddhakṣetra, Cedirāja, Malayadhvaja and Suratha. He defeated many including Śikhaṇḍī, Abhimanyu, Virāṭa, Sātyaki and Vindhya. By using Āgneyāstra, he made Kṛṣṇa and Arjuna fall fainting in the battlefield. He was also commander-in-chief of the Kaurava army once. He was fierce in his antagonism to the Pāṇḍavas and craved for revenge upon Dhṛṣṭadyumna (elder son of Drupada), who had slain his father, Droṇa. After the last great battle of the Mahābhārata War, in which Duryodhana was mortally wounded, Aśvatthāmā, Kṛpācārya and Kṛtavarmā were resting at night under a tree, when Aśvatthāmā saw an owl killing many crows on the tree. Taking a hint from this, Aśvatthāmā alone entered the Pāṇḍava camp stealthily at night. There at the gate of the camp, he saw a monstrous figure guarding the camp. In the fight between Aśvatthāmā, and the guard, Aśvatthāmā's arrows proved ineffective. He then prayed to Śiva, who appeared in person and gave to Aśvatthāmā a divine sword. Aśvatthāmā then entered the bed-chamber of Dhṛṣṭadyumna, woke him up by striking him with his foot, caught hold of him by the hair on his head and killed him. He then killed thousands of soldiers on the Pāṇḍava side, the five young sons of Draupadī (thinking, they were the Pāṇḍavas), Pāñcāla, Sūta, Soma, Śikhaṇḍi (the other son of Drupada) and other warriors. He then carried the heads of the sons of Draupadī to the dying Duryodhana, who took a sigh of relief before his death. The next morning, Draupadī clamoured for revenge upon the murderer of her children, but she consented to forgo her demand for his blood if the precious jewel he wore on his head were brought to her. Bhīma, Arjuna and Kṛṣṇa overtook Aśvatthāmā and compelled him to yield the jewel, which Yudhiṣṭhira afterwards wore on his head. Aśvatthāmā, however, refused to withdraw his missile directed towards the womb of Uttarā, who was bearing a child then; he thus wanted to destroy the whole Pāṇḍava dynasty. The missile killed Parīkṣit while yet in the mother's womb, but Kṛṣṇa restored to life the dead babe. For this Aśvatthāmā was cursed by Kṛṣṇa to roam about on the earth for 3,000 years, besmeared with blood and pus (Mb. Sau. 5.16; Bhāg. 1.7.14-52). At another place, being an incarnation of Śiva, he is one of the seven Ciranjivins 'ever-living persons' and lives on the banks of the Gaṅgā (Śiva. Śat. 36-37).

Aśvatthāmā is represented as a very brave, fiery-tempered, young warrior, the embodiment of Brahmanic and saintly lustre, and his altercation with Karṇa about the nomination of a general to succeed Droṇa clearly brings out the chief features of his character. As the son of a Brahmin, he is made to express a regret that his 'ill-luck' caused him to follow the pursuits of a Kṣatriya. But the only attempt at an excuse for his conduct which the compilers of the *Mahābhārata* put into his mouth is contained in the words 'as I have now at will taken upon myself the duties of a soldier, I shall enter upon the path of a king, and that of my high-minded father.' — Goldstuecker.

The *Mahābhārata* has used the following names also for Aśvatthāmā: Ācāryasattama, Drauṇi, Drauṇāyani, Droṇaputra, Droṇasūnu, Guruputra, Gurusuta and Bhāratācāryaputra.

Āśvatthya. A patronymic of Ahīna (Tai. Brā. 3.10.9.10).

Aśvatthāman. Kannaḍa drama (1929) by B.M. Śrīkanṭhayya (q.v.), which is an adaptation of *Ajax* by Sophocles, a Greek dramatist. The dramatist finds a similarity in the characters of Ajax and Aśvatthāman, a hero of the Mahābhārata War. According to the author, Aśvatthāman is a hero, but is obstinate and it is his obstinacy that is responsible for his tragic fall. In the Kannaḍa drama, Aśvatthāman, in order to avenge the wrong done by Bhīma to his master Duryodhana in the mace fight, sets out to destroy the Pāṇḍavas under the cover of darkness but under the spell cast by Rudra kills innocent animals and, like Ajax, commits suicide for his self-degrading act. In both the plays the wrangle over the funeral rites for the dead heroes is amicably settled by the intervention of Odysseus in one and Kṛṣṇa in the other and their honour is redeemed. Incidentally, Aśvatthāman is generally depicted as a *ciranjīvi* (never dying). But he is a tragic hero in this drama.

Aśvattva. Patronymic of Ahīnā (Tai. Brā. 3.10.9.10).

Aśva-vaidyaka. A huge Sanskrit treatise by Jayadatta Sūri (q.v.), dealing with horse diseases and their respective treatment.

Āśva-vāla. From this adjective ('made of horse-tail grass'), applied to a straw *(prastara)* in the *Śatapatha-brāhmaṇa* (3.4.1.17; 3.6.3.10), follows the existence of Āśvavāla grass *(Saccharum spontaneum)*.

Aśva-vāra, Aśva-vāla. 'Hair of a horse's tail'. The former form occurs in the *Maitrāyaṇi-saṁhitā* (3.7.9), the latter in the *Kāṭhaka* (14.8) and *Kapiṣṭhala Saṁhitās* (38.1) and *Śatapatha-brāhmaṇa* (3.4.1.7), denoting a species of reed *(Saccharum spontaneum)*.

Aśvavat (Aśvavān). The first child of king Kuru, whose mother was Vāhinī. He got eight sons. He is known as Avikṣit (q.v.) also.

Āśvavātāyana. A Gotrakāra of the Kaśyapa Gotra.

Aśvavatī. Name of a river. It is believed that if one just thinks about it at daybreak, midday and sunset, one will get salvation (Mb. Anu. 165.25).

Aśvavid. An epithet of Nala (q.v.).

Aśva-vrata. It is the Saṁvatsara-vrata. Its presiding deity is Indra (Matsya. 101.71; *Kṛtyakalpataru*, Vrata. 449; Hemā. Vrata. 2.911).

Āśvāyani. Name of a Gotrakāra of Aṅgirā family.

Āśvāyani. Name of a Gotrakāra of the Bhṛgu family.

Aśvayu. A Gotrakāra of the Aṅgira family.

Aśvāyu. A king of the Lunar dynasty. According to the *Matsya-purāṇa*, he was the son of Purūravā.

Aśvayuj (Aśvayuk). The Aśvinī *nakṣatra*; the Āśvina month.

Aśva-yujau. Same as Aśvayuj nakṣatra.

Āśvayujī. A rite performed on the Full-Moon day of *aśvayuja*, the month of Āśvina (under the constellation of aśvayuj). The householder, wearing a new garment, adorns his house, cooks a mess of food and offers to Paśupati. In his joined palms he offers speckled butter *pṛṣātaka* (milk mixed with butter); also oblations of clarified butter to the Aśvins; the rite is called *Pṛṣātaka: pāyasa* is cooked and a mixture of curds, honey and ghee, both offered to Indra, Indrāṇī, the Aśvins, etc. He partakes of a portion of the sacrificial food.

Aśvi. Son of Dharma and Muhūrtā.

Aśvin. Name of a Deva in the Vaivasvata Manvantara.

Āśvina. The first month of the Hindu lunar year. It is the 6th solar month, when the sun is in the sign Kanyā, answering to the Tamil month Paratasi. According to Ward, this word is named after the stellar mansion Aśvini, the name of a mare. During the dark half of the moon in the month Āśvina, when the sun is in Virgo, September and October, obsequial rites are daily performed.

The moon gets full near the *nakṣatra* Aśvinī during this month. The god of this month is Śakra.

Āśvina. The distance which a horse can travel in one day (*Aṣṭādhyāyī* 5.2.19). According to the *Atharvaveda* (6.131.3) an *āśvina* is between three and five *yojanas*.

According to Kauṭilya's *Arthaśastra* (2.30), there are three types of horses: fast, medium and slow. Ten, eight and five *yojanas* respectively are the distances travelled by riding horses of these three types respectively. In the case of carriage horses these distances are 12, nine and six *yojanas* respectively.

Āśvina-kṛtya. For the rites to be performed during the month of Āśvina, see *Kṛtya-ratnākara* (301-97), *Varṣa-kriyā-kaumudī* (343-458), *Nirṇaya-sindhu* (144-92), *Smṛti-kaustubha* (287-373), *Kṛtya-tattva* (444-47), *Puruṣārtha-cintāmaṇi*.

This month has a great number of fasts and festivals and these have been given with their names in an alphabetical order. Some of smaller importance are as follows: In the *Viṣṇu-dharma-sūtra* (90.24.25), it has been clearly mentioned that if anyone during this month gives the charity of *ghṛta* (butteroil) every day, he would not only appease Aśvinī, but also get beauty. If any person offers cow-milk or its products to the Brahmins along their meals, he would attain kingdom. On the first *(Pratipadā)* of the bright half of this month, a grandson, whose father is alive, should offer Śrāddhas to his grandfather and grandmother. The same day is the start of the Navarātra. On the fourth of the bright fortnight, *Satī* (Bhagavatī Pārvatī) should be worshipped; also chaste and pious ladies should be shown extreme respect. On the 5th, a serpent made of kuśa grass and Indrānī (wife of god Indra) should be worshipped. On any auspicious day in a favourable *nakṣatra*, there should be a programme of music and dance in an open green area. At the same place a *havana* should be performed and the new corn with curd should be taken. It is also prescribed that new grapes should be taken.

In the bright half, when on that day there is the Svāti *nakṣatra*, Sūrya and the horse should be worshipped, as it was on this day that the Uccaiḥśravā horse carried Sūrya. That day of the bright half when there is Mūla *nakṣatra*, the idol of goddess Sarasvatī should be abandoned in water. On such a day there should be a holiday and no study is to be done. In Tamil Nāḍu, on the ninth of the bright half, Sarasvatī is established in the books and then she is worshipped. In the Tulā or Āśvina month, a bath in the river Kāverī is considered very meritorious. On the Amāvasyā (full dark night) day, a bath in the Kāverī has special significance.

Āśvineya. See *Aśvinīkumāra*.

Aśvinī. One of the 27 wives of Soma (Candramā). From Aśvinī to Revatī are the 27 nakṣatras (asterisms), regarded as the daughters of Dakṣa (also called Dākṣāyaṇī) and the wives of Candramā (Moon).

Aśvinī. A lunar asterism in Nagavithi, the first vithi in the northern Avasthāna.

Aśvinī. Name of a sacred place *(tīrtha)* on the river Devikā (Mb. Anu. 25.21).

Aśvinī. A nymph, considered in later times as the mother of the Aśvins (q.v.), the wife of the

Sun, who concealed herself in the form of a mare. See *Sañjñā*.

Aśvinī. 'Equestrian', a *nakṣatra*. The stars comprising this *nakṣatra* are beta and gamma Arietis.

A person born in this *nakṣatra* is placed in the *devagaṇa* (see *gaṇa*). The influence of Aśvinī is beneficent.

Aśvinī. One of the wives of Akrūra (q.v.). She was the mother of 13 sons (Matsya. 45.35-36).

Aśvinīkumāra. The twin sons of Aśvinī, the Sun's wife. See *Aśvins*.

Aśvinīkumāra-tīrtha. Name of a lake; it is believed that the physical beauty of a man would be increased if he has a bath in this lake (Mb. Vana. 83.17; Mb. Anu. 25.21).

Aśvinī Mahārāja. Same as Rāmavarmavañci Yuvarāja (q.v.).

Aśvinī Mudrā. Contract and dilate the anal aperture repeatedly — this is called Aśvinī Mudrā. It awakens the Śakti (Kuṇḍalinī). It destroys all diseases of the rectum, gives strength and vigour, and prevents premature death.

Aśvinīsuta. Son of Sūrya by the wife of the sage Sutapas. Once the wife of the sage was on a pilgrimage. Sūrya happened to see her. The beautiful and venerable lady refused to accede to the carnal desire of Sūrya and so the latter used force and took her. They had a son who was named Aśvinīsuta. On her return after the pilgrimage with her son, she explained all that had happened. The sage went into a rage and sent the mother and son out; the mother was turned into the river Godāvarī. Sūrya taught his son Aśvinīsuta astrology and made him a master in that science. Knowing this, Sutapas cursed him and said he would turn to be one very diseased. Later the sage amended his curse and added that he would be free from disease if he worshipped the sun (Brahmavai. 1.10-11). This story is similar to the story of Aśvinīkumāras.

Aśvinī-tīrtha. See *Aśvinīkumāra-tīrtha*.

Aśvinostīrtha. Name of a sacred place in the region of Kurukṣetra (Mb. Vana. 83.17; Padma. 1.26.15).

Aśvins (dual Aśvinau). Name of two deities, who are represented by one name, variously called Aśvin, Aśvinau, Aśvinīkumāras or Aśvinīdevas. According to Muir, the Aśvins seem to have been a puzzle even to the oldest Indian commentators. They are considered 'the two horsemen' or the celestial charioteers, who are youthful, beautiful and amiable. They are connected with the fertility of herds, crops and humans, and often are associated with honey and Soma. They are rescuers and healers of the afflicted and as an auspicious pair are invoked in marriage rites. There are some 50 hymns in the *Ṛgveda* on them. They are represented as twins and are never separated from one another (Ṛg. 3.39.3). They were born of Saraṇyū at the time of dawn (10.17.2), but it is also mentioned that they were born separately: one was born of Niśā (night) and the other of Uṣā (dawn) (Nirukta. 12.2). They rise generally between dawn and sunrise (Ṛg. 8.5.2). They are young and are junior in rank to the gods (7.67.10; Tai. Saṁ. 7.2.7). They have a golden chariot (Ṛg. 1.118.1; 2.180.1). According to Vedic conception, they are harbingers of Uṣā or the dawn; they are young, beautiful, bright, swift, etc.; and, according to Yāska, they represent the transition from darkness to light, when the intermingling of both produces that inseparable duality expressed by the twin nature of these deities; according to different interpretations quoted in the *Nirukta*, they are 'heaven and earth', 'day and night', 'two kings, performers of holy acts' which may be traced to their dual and luminous nature.

They are the two physicians of the gods (Ṛg. 7.67.10), who are represented as the twin sons of Vivasvat (Sun) by Sañjñā (q.v.), when she had taken the form of a mare; being born through her nose, they are called 'Nāsatyas' (Bhāg. 8.13.4; 8.13.10; Brahmāṇḍ. 3.59.74-76); Nāsatya, their earlier name, occurs also in the *Avesta*. They are also called Nāsatya and Dasra (Mb. Anu. 150-17-18); the first meaning 'negator of untruth' and the second meaning 'wondrous'. According to the *Viṣṇu-purāṇa* (3.2), Sañjñā, the wife of Sūrya, finding the effulgence of her husband unbearable, engaged Chāyā to look after her husband and left for the forests to do penance in the form of a mare. When Sūrya discovered that Chāyā was not his wife, he found out his wife in the form of a mare and begot Aśvinīkumāras; the third son was called Revanta. According to the *Mahābhārata*, the Aśvinīkumāras were born from the nose of Sañjñā (Ādi. 66), and are hence called Nāsatya.

Mythically, they are the fathers of Nakula and Sahadeva (qq.v.), two of the five Pāṇḍavas. Kuntī, the mother of the Pāṇḍavas, had obtained five sacred *mantras* from the sage Durvāsā. The fifth mantra was given by her to Mādrī, the other wife of Pāṇḍu, and as she meditated on the Aśvinīdevas, she got Nakula and Sahadeva (Bhāg. 9.22.28). As physicians of the gods, they are called Gadāgadau, Svarvaidyau, Dasrau, Nāsatyau, Vādaveyau, Abdhijau, etc. They were celebrated for their active benevolence and curative powers which they showed in restoring the sage Cyavana (q.v.), when grown old and decrepit, to youth, and prolonged his life. They made him to look exactly like themselves so much so that the sage's wife Sukanyā was not able to distinguish him. On her prayer, the Aśvins showed Sukanyā her lord and departed (Bhāg. 9.3.11-17; Devī Bhāg. 7). For details, see *Cyavana*. After Cyavana had got back his eyesight and youth, he asked the Aśvinīkumāras what boon they wanted. As the Aśvinīkumāras had not been allowed to drink *Soma* by the god Indra, on the ground that they were only physicians of the gods and not gods, they approached Cyavana to get them the right to take this celestial drink. Sukanyā's father, King Śaryāti, performed a Yajña, at which Cyavana officiated as priest. When the time came for distributing *Soma*, Indra objected to the offering of *Soma* to the Aśvinīkumāras, but Cyavana pleaded their case and was successful in getting them the drink (Devī Bhāg. 7).

The Aśvinīkumāras were present at the time of the marriage of Draupadī (Mb. Ādi. 186.6) and took the side of Arjuna during the burning of the Khāṇḍava forest. They also tested Upamanyu (for its story, see *Ayodhadhaumya*). It was the Aśvinīkumāras, who took the child out by surgery; the boy later became famous as Māndhātā (q.v.; Mb. Dro. 62.3). During the Mahābhārata War, the Aśvinīdevas handed over some Pārṣads to god Skanda (Mb. Śalya. 43.38). The Aśvinīdevas greatly like oblations of ghee (clarified butter); the others who like it are Bṛhaspati, Pūṣan, Bhaga and Pāvaka (Mb. Anu. 65.7). The month of Āśvin (October-November) is the month of Aśvinīkumāras and if a man gives ghee to the Brahmins freely in that month, he will acquire more physical beauty (65.10). It is believed that one who offers ghee as oblation to the fire for 12 months in succession will reach the country of the Aśvinīkumāras (107.95).

Vallathol, a great Malayālam poet, in his commentary on the 93rd Sūkta of the *Ṛgveda* states that there is a belief that the Aśvins and Candrasūryas (the Sun and Moon) are one and the same. It is said that the Aśvinīdevas, at the prayer of Dīrghaśrvas (son of Dīrghatamas) for rains, gave him a downpour of sweet water (Ṛg. 112-11.). Once a sage named Gotama, who was lost in a desert, prayed to the Aśvinīdevas for water and at his prayer they dug a well itself in the desert and quenched his thirst (16.9). The Aśvinīkumāras were taught the Madhuvidyā by the sage Dadhyañca (q.v.), when they cut the sage's head and placed instead the horse's head (116.22). The vehicle of the Aśvinīdevas is a donkey. Once this donkey in the disguise of a wolf went and stayed with Ṛjrāśva, son of Rājarṣi Vṛṣāgīr. Ṛjrāśva gave the wolf to eat hundred goats belonging to the people of the place. Vṛṣāgīr got angry at this act of his son and cursed him. The son became blind, but he got back his eyesight by pleasing the Aśvinīdevas (115.16). Once Sūrya decided to give his daughter in marriage to the owner of the horse which could win a horse-race to be conducted by Sūrya. In the race the horse of the Aśvinīdevas won and they thus married Sūrya's daughter named Sūryā. (117.17). The Aśvinīkumāras killed a demon named Viṣvak and destroyed his dynasty also (117.16). They are supposed to grant sons to women (1.112.3; 10.184.2) and make old men young (1.119.7). In the *Atharvaveda* (2.30.2), they are known to have joined the lovers also. They also fixed an iron leg on the body of Viśpalā, when she lost her leg on the battlefield (see *Viśpalā*). They also restored the eyesight of Kaṇva.

Some authorities hold that the Aśvins were not entirely mythical, but were a tribe of horsemen or warriors who were also skilled in healing and who later became identified with the dual kings who ruled over them. In other words, they were mortals of great renown who were metamorphosed into deities of the dawn and destroyers of darkness and disease. They are shown riding in a golden three-wheeled chariot drawn by horses or birds. Hot springs, especially the subterranean geyser *Baḍavā* (see *Aurva*), are among their favourite haunts. In many legends they are associated with honey; they carry a bag of honey; their car is honey-coloured; they gently strike the worshipper with a honey whip; they give honey to the bee.

According to Goldstuecker, 'The myth of the Aśvins is, in my opinion, one of that class of myths in which two distinct elements, the cosmical and the human or historical, have gradually become blended into one.'

R. Shamaśāstrī in his book, *The Eclipse Cult in the Vedas, Bible and the Koran* has tried to explain the legend on Aśvins from an astronomical angle. According to him, the recurrence of eclipses in the region of the Aśvins, in the Vedic period, was astrologically regarded as the treatment of the restoration of the eclipsed planets by the Aśvins who are therefore considered the physicians of the gods. The Aśvins have been identified with the Alpha Arietis and Beta Arietis (Ṛg. 1.34.10). The Vedic poets were in the habit of determining the arrival of the equinoctial sacrificial season by noting the presence of the Sun (Sūrya) in the constellation of the Aśvins, the moon being in the constellation of Citra. The mythical Cyavana has been reckoned to represent the moon and Sukanyā (q.v.) the sun, while the restoration of the former is believed to stand for his growth from the crescent to the Full Moon under the treatment of the Aśvins. Likewise Rebha and Vandanā have also been understood to denote the sun and moon respectively, eclipsed at the time of setting. Similarly Antaka and Bhujya both represent the moon, the latter's alleged ship-wreck being only a legendary representation of the eclipsed moon depicted as falling into a deep pool. The Aśvins were acknowledged among the constellations, being assigned the 25th place in the list of 27 stars *(nakṣatras)* noticed in the *Yajurveda Brāhmaṇas* and the *Vedāṅgajyautiṣa*. But in the Siddhānta works the Aśvins head the list of such constellations and their appearance at dawn is alluded to in the *Ṛgveda* (1.34.10; 1.183.26).

The Aśvins have also been depicted in Indian sculpture. In the representation of Dhanvantari (q.v.) the sage and god of medicine, he is invariably seen along with the Aśvins, while he is shown as holding a pot of nectar in his hands. As for the Aśvins themselves they are depicted gesturing with two of their hands, one indicating the gesture of protection (see *abhaya-mudrā*) and the other clasping a book supposed to deal with medicine, namely, a treatise on that subject. On their right are portrayed the medicinal herbs, Mṛtasañjivani and Viśālyakaraṇi, while to their left are the sages Dhanvantari and probably Atreya.

The Aśvinīkumāras are counted among the Ācāryas of the Āyurveda. Suśruta, the author of *Suśruta-saṁhitā*, has written that first of all Brahmā composed an Āyurveda work of 100,000 ślokas, consisting of 1,000 chapters. Prajāpati read that work and then from Prajāpati, Aśvinīkumāras and thereafter Indra, Dhanvantari and finally the sage Suśruta read it.

Aśvīśvara. Name of a sacred place (tīrtha) in Vārāṇasī.

Aśvītīrtha. Name of a sacred place in the region of Narmadā (Padma. 1.21.30).

Aśvya. See *Vaśa Aśvya*.

Aśwattha. Kannaḍa writer, whose original name is Kuduvalli Aśwattha Nārāyaṇa Rāo. An engineer by training, he was appointed as a Lecturer and then rose to be Reader at the Banāras Hindu University. In 1963, he sought voluntary retirement from service to devote himself entirely to writing. Aśwattha is primarily a short story writer. His nearly 200 short stories have appeared in several collections as well as in a single volume. *Dūrada Kaśiyalli, Abhinaya Jagattu, Sosegondu Udugore, Deopavalige, Agnisākṣi* and *Kalyāṇamestu* are some of his collections. He has also authored a few novels of which the most voluminous is *Nanjundayana*. *Muniyana Madari, Ranganāyakī* and *Maryada Mahalu* are among his more popular novels. *Magu, Hucca, Nirmalā* and *Bahumana* are some of his plays, while *Mahāyuddha* is a long poem.

His stories and novels are drawn from his wide experience of men and matters. He holds no brief for any ideology. He was honoured by the State Sāhitya Akademi with its Annual Award for 1982.

At the Feet of Mahātmā Gāndhi. An autobiographical account (1961) by Rājendra Prasād of more than three decades of close association between him and Mahātmā Gāndhi, one of his staunch supporters. The work illustrates Gāndhi's ability to attract and hold a wide variety of followers. Dr. Rājendra Prasād was the first President of the Republic of India, for two terms.

Ātā. The framework of the door of a house appears to be denoted by the plural of this word in the *Ṛgveda* (1.56.5; 1.113.14; 3.43.6; 9.5.5) (though in all passages there it is used only by synecdoche of the doors of the sky), and in the *Vājasaneyi-saṁhitā* (29.5), Zimmer compares the Latin *antae* to which the word etymologically corresponds.

Atadguṇa. That which does not assume the quality of another. A figure of speech in which one thing does not assume the quality of another, though there is a reason for it.

Āṭaka. A serpent born of the Kaurava dynasty. This serpent was burnt at the Sarpasatra of Janamejaya (Mb. Ādi. 57.12).
Atala. Name of Śiva.

Atala. 'Bottomless'. One of the seven sections of Pātāla; the seven sections are: Atala, Vitala, Sutala, Talātala, Mahātala, Rasātala and Pātāla. Atala has been described as follows: Atala is the first world of Pātāla. There reigns Bala, the son of Maya, who is the famous but haughty magician. He has created 96 Mayas who are capable of granting all kinds of desires. Even now certain persons who are interested in the practice of black magic, learn some of these 96 arts and practise them. When this mighty fellow opens his mouth for yawning, three groups of women known as Puṁścalīs, Sāvariṇīs and Kāminīs emerge from his mouth. He has with him a rasāyana called hāṭaka with which he can easily entice and seduce all who enter Atala and to strengthen them for satisfying his lust. After enticing them with it, he indulges in unrestrained pleasures with them, showering on them his amorous glances, bewitching smiles and embraces (Devī Bhāg. 8). Atala is 10,000 yojanas in extent and its soil is white, and the place is embellished with magnificent palaces.

Atala is the nether pole of *Satya-loka*. It is a state of spiritual annihilation. See *Loka* and *Tala*.

Aṭamāna. Son of Meghasvāti; he was a Rājā of Āndhra Bhaviṣya-vaṁśa.

Ātañcana. Milk, milked on the preceding day of the Yajña, and used as a curdling agent for fresh hot milk. The curd is used as oblation. If the curdling substance is not available, grains can be used.

Atapā. Name of a class of deities among Buddhists.

Ātāpi. Name of the demon, Ilvala (q.v.). See *Vātāpi*.

Atapura. An ancient city, which has been identified with modern Rithpur. It is located in the Amarāvati district of Mahārāṣṭrā. It is mentioned in Dharankoṭa Dharmacakra pillar inscription.

Ātar. In Zoroastrianism, is the fire-god. He is a son of Ahura Mazdā.

Aṭārī. A ruined fort in the Multān division of the Punjāb (now in Pakistan), identified with the Brahmin city taken by Alexander.

Atarthi, Premānkur (1890-1964). Bengāli writer, who was the son of the well-known Brahmo leader Maheśa Candra Atarthi. He saw life from a very close range, living under various circumstances and under various roofs. The varied experience thus formed the basis of all his novels and short story collections of which the more famous are: *Bājikar* (The Juggler; 1922), *Acalpather Jātri* (The Traveller along with the Barren Path; 1923), *Cashir Meye* (The Farmer's Daughter; 1923), *Dui Rātri* (Two Nights; 1927), etc. His outstanding novel, however, is *Mahasthāvir Jātak* (The Recollections of an Old Infirm Sāvant; 1944) in three volumes in which he narrates his varied experiences of the world in a reminiscent and intimate style. For a time he was connected with the film industry and directed several films in Lāhore and Calcuttā.

Atarva. One of the 15 teachers of the school of Vājasaneyi or White *Yajurveda*.

Ātash. Fire. Ātash Bahram, a fire temple of the Pārsis or Zoroastrians. Six of these are in India.

Atasmin-tad-buddhiḥ. The cognition of something as something else. Śaṅkarācārya's definition of superimposition *(adhyāsa)* as given in his *Brahma-sūtra-bhāṣya* introduction.

Atata. 3rd of the eight cold hells in northern Buddhism. It is so cold there that the lips of the beings confined there are frozen, so that they can utter only atata.

Ataṭa. Name of a hill.

Ata-tāla. Four-beat time in Karnāṭaka music.

Āṭavī. Name of a city of the Yavanas in the south.

Atavī Devi. Name of a goddess, who is analogous to the Roman goddess Diana. She is termed as Sarasvatī.

Āṭavin. A Vājasaneya disciple of Yājñavalkya in Yajuḥ-disciple tradition of Vyāsa; this is according to the *Brahmāṇḍa* and *Vāyu Purāṇas*. Āṭavin and Āvaṭin are the same person.

Āṭavīpuri. An ancient city in Bhārata. Sahadeva conquered this city (Mb. Sabhā. 31.72).

Aṭavīśikhara. Name of a village in ancient India (Mb. Bhī. 9.48).

Aṭha-cowrie. In Bengāl, the distribution of eight kinds of parched peas, rice, sweetmeats, with cowries and pice, amongst the children of a Hindu house, on the eighth day after a child is born in the family.

Athaka Nagar. Name of an ancient city, which is mentioned in a Sānci stūpa inscription.

Athambinana. Seven great unburnt relics of Śākya, viz. four canine teeth, two collar bones, and the frontal bone. Princes built pagodas and relic-temples *(stūpas)* over them.

Athanasius Nikitin. A citizen of Tver, who, about the year 1470, in the time of Ivan III, visited the kingdoms of the Deccan and Golcoṇḍā, but is reported to have died on his return, before he reached Smolensk. The record of his voyage was written by himself, and delivered to the Diak, a kind of Secretary of State to the Grand Duke.

Atharī. This word occurs only in the *Ṛgveda* (4.6.8) and the sense is not clear. Roth, followed by most interpreters, renders it as 'point of a lance', but Pischel thinks that it means 'an elephant'.

Atharvā. This name has been used as a synonym of Śiva (Mb. Anu. 17.91).

Atharvabhūtā. Names of the 12 Maharṣis, who have become Atharvans.

Atharvāḍhipa. Name of Budha (Mercury).

Atharva-jyotiṣa. In order to determine the days and hours suitable for the Vedic Yajñas, works on Vedic astronomy were composed. The only available *Jyotiṣa-vedāṅga*, the first compilation on astronomy, is attributed to the sage Lagadha (fl. 3rd cent. B.C.), but it appears to be a later work of the post-Vedic age. There are, however, two recensions of *Jyotiṣa-vedāṅga* — one belonging to the *Ṛgveda* (*Ṛg-jyotiṣa*) containing 36 verses, the other belonging to the *Yajurveda* (*Yajur-jyotiṣa*) consisting of 43 verses. The work generally deals with the position of the sun, the moon, solstices, zodiac, 27 planets and the New and Full Moon, etc. There is also another work, the third one, called *Atharva-jyotiṣa*, whose author was Pitāmaha. The *Pañcasiddhāntikā* by Varāhamihira, which was jointly edited and published by Sudhākara Dvivedi and Thibaut (1848-1914), is known as *Paitāmaha-siddhānta*. It is also said that *Pitāmaha-jyotiṣa* is extant and consists of 162 Ślokas.

Atharva-prātiśākhya. See *Prātiśākhya*.

Atharvan (Atharvā). Name of a priest, who is reputed to have first brought out fire from the sea (Mb. Vana. 222) or from heaven. He offered Soma to Indra (Atharva. 18.3.54) and recited prayers. He is represented as the eldest mind-born son of Brahmā, sprung from his mouth, to whom the god revealed *Brahmavidyā* (divine knowledge) as embodied in the fourth Veda, the *Atharvaveda*; as such, the *Atharvaveda* (q.v.) is named after him. He then taught it to Aṅgirā. His descendants are called Atharvanas. Closely associated with the Atharvanas were the Aṅgirasa, descendants of the sage Aṅgiras, and the composite term Atharvāṅgirasa is used for the descendants of these two combined families, as also for the hymns of the *Atharvaveda*. Even then, the 'expressions, atharvan and aṅgiras, denote white and black magic respectively'. There is also a story current that when Brahmā observed austerities for creation, his sweat, which contained also his seminal fluid, flowed in two channels: out of one was born Atharvan and out of the other Maharṣi Aṅgiras. Out of these, two families were born as Atharvāṅgirasa. As a Prajāpati Atharvan is the father of all beings. Atharvan had two wives: Śānti, the daughter of Kardama Prajāpati and Citti (Bhāg. 4.1; 10.74.9). According to another source, Citti was another name for Śānti. According to yet another source, he had three wives named Surūpā Mārīcī, Svarāṭa Kārdamī and Pathyā Mānavī (Brahmāṇḍ. 3.1.102-3; Vāyu. 65.98), but Surūpā Mārīcī is credited to be the wife of Aṅgiras (Matsya. 196.1). Dhṛtavrata, Dadhyaca and Atharvaśiras were his sons. Atharvan is also called Ātharvaṇa.

He and Indra studied together and Brahmā revealed *Brahmavidyā* (divine knowledge) to both of them (Muṇḍ. Upa. 1.1.1-2).

He was an officiating priest in the Yajña of Yudhiṣṭhira (Bhāg. 10.74.9). He has been called the first of the Aṅgirasa family and that he was connected with the *Atharvaveda*, has been mentioned in the *Atharvaveda* itself (Mb. Udyo. 18.7-8; Muṇḍ. Upa. 1.1.1-2; Vāyu. 74; Brahmāṇḍ. 3.65.12; Ha. Vaṁ. 1.25). His mother's name was Satī (Bhāg. 6.6.19). He brought out Agni from sea (Mb. 212.18). After the fall of Nahuṣa (q.v.), when Indra occupied his throne, Aṅgirā greeted Indra with the hymns of *Atharvaveda*. At this Indra granted him the boon: 'Your Veda would be named Atharvāṅgirasa, people would also call you Atharvāṅgirasa and that you would be entitled to a portion of the Yajña' (Mb. Udyo. 18.5-8).

Atharvan has been shown as receiving the donation (Ṛg. 5.47.24). He was an ancient teacher (10.120.9) and that he propagated a system of fire-burning (6.16.13; Tai. Brā. 3.5.11; Vāja. Saṁ. 30.15). He brought forth Agni, who became the messenger of Vivasvat (Ṛg. 10.21.5). It is for this reason that Agni is called Atharvan (6.16.13). At places Agni has been compared to Atharvan (10.87.12; 8.9.7). Atharvan also means Agnihotrī (7.1.1). He and Indra were good friends and Indra helped him (1.48.2). Atharvan has been counted among the gods (Bṛ. Upa. 2.6.3; 4.6.3). He also composed a *Stotra* in honour of Indra (Ṛg. 1.80.16). It was the merit earned by Yajñas that the path was broadened and Sūrya was born (1.83.5). He practised austerities with Manu and Dadhyaca (1.10.16). The word 'Atharvāṅgiras' is available (Atharva. 10.7.20; Śa. Brā. 11.5.67). Varuṇa offered him a Kāmadhenu (Atharva. 5.11; 7.104). As he had very cordial relations with the gods, he resided in Svarga (4.1.7).

Atharvan was an Ācārya (Śa. Brā. 14.5.5.22; 7.3.28). The sage Atharvāṅgiras revealed himself in the Vaiśālī kingdom. The plural of this word stands for manes (Ṛg. 10.14.4-6; 10.15.8). They were the gods, who lived in Svarga (Atharva. 11.6.13). They destroyed the Daityas with a strange radish (4.37.7).

Atharvan as a form of fire appears 'in the demoniac ceremony to raise an apparition from fire in secret rites... performed by means of the *mantras* of Bṛhaspati and Uśanas as declared in the *Atharvaveda* (*Epic Mythology*, p. 102). He and his descendants also excelled in the expulsion of demons, especially with the plant Odina wodier, called 'goat-horned' *(ajaśriṅgī)* (Atharva. 4.37.1). See *Aṅgiras*.

Atharvan. The chief of a semi-divine family of mythical priests who were recipients of gifts from Aśvattha (q.v.). They were credited with the practice of mingling honey with milk in their rituals and a cow, which had miscarried, was dedicated to them (Ṛg. 3.4.11.1; 6.47.24; 9.11.2).

Ātharvaṇa. A sage. When Arjuna dreamed of going to Śiva accompanied by Kṛṣṇa, they visited in the dream the āśrama of this sage also.

Atharvaṇa. Name of the *Atharvaveda*.

Atharvaṇa. A son of Vasiṣṭa (Bhāg. 4.42).

Atharvaṇa (Adharvaṇa; fl. 13th cent.). Grammarian and poet, traditionally regarded as a contemporary of Nannaya (q.v.). As a poet, he attempted to translate the *Mahābhārata* from where Nannaya had left it and had finished the *Virāṭa, Udyoga* and *Bhīṣma Parvas*, but the work is not extant; a few stanzas are quoted from this by Appakavi. He is called the second grammarian after Nannaya (q.v.). He is reputed to have composed a work on prosody. Atharvaṇa is the only Jaina writer in the whole range of available Telugu literature.

Ātharvaṇa. A patronymic formed from the name of Atharvan, is found normally in the plural neuter as a designation of the hymns of the Atharvans. This use appears in the late 19th book of the *Atharvaveda* (19.23.1) and in the *Pañcaviṁśa-brāhmaṇa* (12.9.10). In the singular the expression Ātharvaṇa (Veda), though not occurring till the *Chāndogya-upaniṣad* (7.1.2.4, etc.), is earlier than the term *Atharvaveda*, which is first found in the Sūtras. In the *Nidāna Sūtra* (2.12) Ātharvaṇikas, or 'followers of the Atharvaveda', appear.

Specific but mainly mythical Ātharvaṇas are Kabandha, Bṛhaddiva, Bhiṣaj, Dadhyañc and Vicārin.

Ātharvaṇa Upaniṣads. As compared to other Vedas, the number of Atharvedic Upaniṣads is the largest of all. These Upaniṣads throw light on the divine knowledge as the *Atharvaveda* (q.v.) is also called 'Brahmaveda'. Vidyāraṇya Svāmī in his *Anubhūti-prakāśa* has accepted the *Muṇḍaka, Praśna* and *Nṛsiṁhottara-tāpanīya* Upaniṣads as the earliest Atharvedic Upaniṣads. Śaṅkarāchārya has, however, added a fourth Upaniṣad, *Māṇḍūkya*, on the ground that Bādarāyaṇa in his *Brahma-sūtra* has quoted from these four Upaniṣads as proof. The Sannayāsis, who have their heads shaven, are called 'Muṇḍaka'; it is for this reason that the first Upaniṣad has been called *Muṇḍakopaniṣad*. What is Brahma and how He can be realised, have been discussed in this Upaniṣad. The next Upaniṣad, *Praśna*, is in prose. The six disciples of the sage Pippalāda have asked six questions about the six elements of the Vedānta and this Upaniṣad embodies these as questions-answers. The *Māṇḍūkyopaniṣad* is a small prose collection, but is considered the most important of all. The *Narasiṁhatāpinī* is divided into parts: Pūrva and Uttara. Besides these four, the *Muktikopaniṣad* gives the list of other 93 Atharvedic Upaniṣads.

Atharvāṅgiras. Name of the Veda, personified as the son of Prajāpati Aṅgiras and Satī (Bhāg. 4.6.19).

Atharvāṅgirasaḥ. In many of the sections of the later Brāhmaṇas, there is a reference to the joint name: Atharvāṅgirasaḥ of the *Atharvaveda*. At one place, there is a reference to the joint name in the *Atharvaveda* itself, though before the Sūtra-period, the word 'Atharvaveda' is not traceable. According to Bloomfield, this joint name denotes two strains according to the subject-matter. The first part concerns the pious and virtuous deeds, while the second deals with exorcisms *(abhicāra)* and sorcery *(yātu)*. This view of Bloomfield is corroborated by two Puranic personages: 'Ghora-Āṅgirasa' and 'Bhiṣak-Āṅgirasa'.

Atharvāṅgirasas. This name belongs to the descendants of Atharvan and Aṅgiras, or to the Aṅgirasas alone, who are especially connected with the *Atharvaveda*; these names are probably given to the hymns of the *Atharvaveda* to confer on them greater authority and holiness. See *Aṅgiras*.

Atharvas. A class or even caste of priests, who had secrets which they were prohibited from divulging; they were the spiritual guides of their nation, and none but the son of a priest could become a priest — a rule, which according to Muir, the Pārsis still maintain.

Atharva-śikhā (-śiras). Name of an Upaniṣad, dealing with Brahmavidyā. It belongs to the *Atharvaveda*.

Atharvaśiras. Name of a son of Atharvan (q.v.).

Atharvaśiras-upaniṣad. Name of a Pāśupata Upaniṣad. It was probably written at a time when the sections concerning the Pāśupata Sect were added in the *Mahābhārata*. In this Upaniṣad, Paśupati Rudra has been accorded the highest place and is the final object and end to be achieved; there is also a reference in this work to 'Pati', 'Paśu' and 'Pāśa'. It has also given recognition to the Yogic type of meditation in which recitation of the pious name of *Om* is to be done. To besmear one's body with ashes is to be taken as a command of the Pāśupata Sect.

Atharvaśiras-upaniṣad. Name of a Smārta (Vaiṣṇava) Upaniṣad, which is a collection of five sections written on the worship of Pañcāyatana gods (Viṣṇu, Śiva, Durgā, Sūrya, Gaṇeśa). No definite time can be assigned as to when the Pañcāyatana worship was started. But the omission of god Brahmā among the five gods suggests that this worship would have been in vogue at a time when the influence of Brahmā had been on the wane and his place was taken by Gaṇeśa. Some scholars are of the view that Pañcāyatana worship was started by Śaṅkarācārya, while others assign this place to Kumārila Bhaṭṭa. Some scholars regard this worship as very ancient. Whatever may be the case, *Atharvaśiras-upaniṣad* was composed after the Pañcāyatana worship had been extensively in practice.

Atharvaśīrṣa. Name of a Śākta work, in which only goddess Śakti has been eulogised.

Atharvaveda-saṁhitā. One of the four Vedas or 'Veda of the Atharvan'. The oldest name of this Veda is *Adharvāṅgirasaḥ*, a compound form of the names of two families of priests, the Atharvans and Aṅgirases. In addition to this name, there are two other names, practically restricted to the ritual texts of the Veda: *Bhṛgvaṅgirasaḥ*, that is Bhṛgus and Aṅgirases, in which the Bhṛgus, another ancient family of fire-priests, take the place of the Atharvans, and *Brahmaveda*, or holy religion in general.

Out of the nine recensions supposed to have existed, only two: the *Paippalāda* (or Kaśmīrian), unaccented and inaccurate (recently published) and the *Śaunakīya*, have come down to us; it is the latter that is usually meant when the *Atharvaveda* is mentioned in ancient or modern literature, but the initial verse of the *Atharvaveda* as quoted by Patañjali as also in the *Gopatha-brāhmaṇa* is not the opening verse of the *Śaunakīya* recension, but of the *Paippalāda* text. The *Śaunakīya* consists of 20 books containing in all 731 sūktas comprising 5,987 mantras. Interspersed in several of the books are pieces of varying length, consisting of curious cosmological and mystico-theological speculations which are not without interest as containing the germs of religious and philosophical doctrines afterwards fully developed in the Brāhmaṇas and Upaniṣads.

The nine recensions or Śākhās of the *Atharvaveda*, which once existed are: Paippalāda, Śaunakīya, Dāmoda, Totrāyana, Jāmala, Brahmapālāśa, Kunakhā, Devadarśi and Caraṇavidyā. According to another version, the names of these nine recensions are: Paippalāda, Āndhra, Pradātta, Snāta, Śnauta, Brahmadāvana, Śaunaka, Devadarśatī and Caraṇavidyā. In addition to the above, there are two kinds of versions under the title Taittirīyaka, e.g. Auravya and Kāṇḍikeya. The Kāṇḍikeya also consists of five parts: Āpastamba, Baudhāyana, Satyāvācī, Hiraṇyakeśī and Audheya. The Śaunakīya recension is found in numerous manuscripts and also a commentary on it ascribed to Sāyana. It has been edited critically. The Paippalāda recension was first discovered from Kaśmīr in a single inaccurate birch-bark manuscript in 1875 and lately a palm-leaf manuscript of the same, incomplete but accurate, has come to light from Orissā. These two recensions vary considerably in the arrangement of hymns and in the text of common material. Contents of one whole book XX of the Śaunakīya recension are not found in Paippalāda and many hymns of the Paippalāda are missing in the Śaunakīya recension. Both the recensions, however, contain 20 Kāṇḍas (Books), subdivided into hymns (sūkta) and stanzas (mantras).

Some Western scholars are of the view that a comparison of the existing recensions suggests that the *Atharvaveda* originally consisted of 18 books. Subsequently two more were added, Book XIX being similar to the main body of the work; Book XX generally consisting of excerpts from Maṇḍala X of the *Ṛgveda*, or of passages drawn from a source common to both the Vedas. This is apparent in the creation hymn (Ṛg. X.129), repeated in the *Atharvaveda*, with some variation in the order of the verses, but comparatively little in the readings.

The 18 books comprise three divisions. The first (Books I-VII) consists mainly of charms and imprecations of a popular character in verse form. Since the books of the first division are the most representative of the entire collection, and as Books I-VI may well have been its nucleus, their initial position is not inappropriate. The second division (Books VIII-XII) consists of both verse and prose, the latter resembling a Brāhmaṇa in style and content. This is indicated in passages relating to the sacrifice for which a goat and five rice dishes comprise the offering (IX.5); the praise of the virāj, symbolising the universe (VIII.9), and the *ucchiṣṭa* or sacrificial remnant (XI.7). Other portions consist of mystic hymns (VIII.9; IX.9-10, etc.) or comprise *brahmodyas* or priestly riddles (X.2 and 20-5). Some passages condemn witchcraft and those who practise it; praise the marvels of human anatomy; extol the virtues of a special amulet; and give a list of remedies for snake-venon. Each of the books of the third division (XIII-XVIII) is devoted to a particular subject, Book XIV relating to the wedding ceremony; XVIII to funeral rites. The Indian opinion, however, clearly holds that the entire Veda was composed at one time. Though traditionally it is listed the fourth and last of the four Vedas, Winternitz places it before the *Sāmaveda* and the *Yajurveda*.

"It has been surmised (Mueller's *Ancient Sanskrit Literature*, p. 447, ff) that the hymns of the *Atharvaveda* 'formed an additional part of the sacrifice from a very early time, and that they were chiefly intended to counteract the influence of any untoward event that might happen during the sacrifice.' This is possible; but the great importance which the adherents of this Veda themselves attach to it, is founded on other considerations than these. They argue, as appears from the treatise *Atharvana-rahasya*, that the three other Vedas enable a man to fulfil the *dharma*, or religious law, but that the Atharva helps him to attain *mokṣa*, or eternal bliss. This doctrine is laid down, for instance, in the *Cūlika Upaniṣad* of this Veda, when it says: 'Those Brāhmaṅas and others who know the science of the (neuter) Brahman continued in the Brahma Veda, became merged in Brahman;' and it is likewise inferred from other passages in the Śaunaka Brāhmaṇa. The name of *Brahmaveda* itself, by which this Veda is also frequently called, is therefore explained by them, not as implying the Veda which belongs to the province of the priest Brahman, but the Veda which contains the mysterious doctrine of Brahman, the supreme spirit, into which the human soul becomes finally absorbed. It is probable, therefore, that the very uselessness of the Atharvaveda for sacrificial purposes, and the reluctance which was felt to base its sanctity merely on its incantations and spells, invested it, in the mind of its followers, with a spiritual character, which was then fully developed in the numerous Upaniṣads (q.v.) now connected with it." — Muir, *Original Sanskrit Texts*.

In the Atharvaveda-saṁhitā, there are certain portions which are very difficult to understand. In the 20th Kāṇḍa, hymn Nos. 127-136 under the division 'Kuntāpa', contain strange types of mantras, which are sung by Brāhmaṇācchaṁsī. In these mantras, there are names, such as Kaurama, Ruśam, Rāji, Rauhiṇa, Aitaśa, Prātisutva, Maṇḍūrikā, etc., whose exact meaning is not clear.

Atharvopaniṣad. It is more popularly known as 'Yājñikī' and 'Nārāyaṇīyopaniṣad'. The word 'Atharvopaniṣad' is prevalent in south India, in the States of Tamil Nādu, Karnāṭaka, Āndhra, etc. The 7th, 8th, 9th and 10th Prapāṭhakas of *Taittirīya-ārāṇyaka* concerning the Brahmavidyā (divine knowledge) are termed 'Upaniṣad'. The *Atharvopaniṣad* is the 10th Prapāṭhaka. Sāyaṇa has written a commentary on it, while Vijñānātmā has written an independent commentary, entitled *Veda-Śirobhūṣaṇa*. Śaṅkarācārya has written a commentary on it as well.

Athāto Brahma-Jiñāsā. Now, therefore, the inquiry into the real nature of Brahman. The first *sūtra* of the *Brahma-sūtra*.

Athaujas. Name of a Yakṣa, who remains with the Sun during the month of Vaiśākha (Bhāg. 12.11.34).

Aṭhavaṇe. The Revenue Department in the Karnātaka administration.

Aṭhavaṇe. An armed messenger or peon engaged in the execution of revenue affairs.

Atheism. See *Nāstika*. Also see *Āstika*.

Atheist. See *Nāstika*. Also see *Āstika*.

Aṭhia. A subcaste of Cadar, so named because they worship their goddess Devī on the 8th day (Aṭhain) of Kunwār (September) and correspond to the Brahmanical Śākta sect, as opposed to the other Cadar subcaste Permasuria, who correspond to the Vaiṣṇavas.

Aṭhida(m). Name of a Janasthāna (town) in ancient India (Mb. Bhī. 9.64).

Athun. The chief town of the Mair or Mera race, mountaineers of Rājasthān; the country is styled Mairwara or 'the region of hills'.

Aṭhwāra-Satwāra. Punjābi folk-form popular in the mediaeval age. Aṭhwāra means 8 days and Satwāra seven days; both these genres are based upon and related to different days of a week. Aṭhwāra is of eight stanzas, the first day generally the *Aitwār* (Sunday), is repeated again at the end, while Satwāra consists of seven stanzas, each devoted to a particular day of the week. The seven days are named after seven planets, each planet having some good or evil impact. Bulle Śāh, a great Sufi poet, wrote an Aṭhwāra. In the *Ādi Grantha*, a Satwāra written by Guru Amara Dāsa, is available.

Āti. An aquatic bird. The Apsaras in the legend of Purūravas and Urvaśī appear to him like Ātis, probably swans (Ṛg. 10.95.9). The birds appear also in the list of animals in the Aśvamedha, where Mahīdhara renders them as the later Āḍī (*Turdus ginginianus*) and Sāyaṇa quotes a view, according to which the Āti was the Cāṣa, or blue jay (*Coracias indica*).

Atibāhu. Son of Svāyambhuva Manu.

Atibāhu. Name of a Ṛṣi of the 14th Manvantara (Vāyu. 31.17).

Atibāhu. Name of a Gandharva, son of Kaśyapa by his wife Prādhā. He had three brothers: Hāhā, Hūhū and Tumburu (Mb.

Ādi. 65.51).

Atibala. Name of a powerful charm, lore or *mantra* taught by Viśvāmitra to Rāma (Rām. Bā. 22.12-21). Viśvāmitra took the boys Rāma and Lakṣmaṇa to the forest, taught them two *mantras*, Bala and Atibala, to liberate them from hunger and thirst.

Atibala. Name of a Maharṣi, who was the cause of the death of Rāma and Lakṣmaṇa. After the war with Rāvaṇa, Rāma returned to Ayodhyā with his retinue and began his reign. After renouncing Sītā while Rāma was living in the palace with Lakṣmaṇa, Śatrughna and their families, one day Brahmā summoned Yama and said: 'Rāma is the incarnation of Viṣṇu. He has fulfilled all the purposes of the incarnation. Now Viṣṇu has to be recalled to Vaikuṇṭha.' On hearing this, Yama assuming the guise of a Sannyāsī named Atibala appeared before Rāma. He said he had to tell a secret to Rāma. Accordingly Rāma sent everyone else out of the audience chamber. Lakṣmaṇa was asked to guard the entrance. It was announced that if anyone entered the hall, Lakṣmaṇa would have to lose his life.

At this stage, the sage Durvāsā arrived at the entrance. He had come after having performed penance for 1,000 years and was in great hunger and thirst. He wanted to see the king to ask for sumptuous food. Lakṣmaṇa requested him to wait a little but Durvāsā refused to do so. He even threatened that he would reduce all of them to ashes by his curse. Finding no alternative, Lakṣmaṇa entered the hall and informed Rāma of the situation. Durvāsā was given a sumptuous meal. But for the fulfilment of the condition, Lakṣmaṇa's death became necessary. Rāma cried with a broken heart. Lakṣmaṇa, true to his word, went alone to the river Sarayū and drowned himself in its depths. Soon after, Rāma, entrusting the affairs of the State to others and in the presence of thousands of people, plunged into the river Sarayū and renouncing his earthly life, returned to Vaikuṇṭha (*Uttara Rāmāyaṇa*).

Atibala. Name of a follower given to Skanda by god Vāyu on the battlefield (Mb. Śalya. 45.44).

Atibala. Name of a king, who was a great scholar in Nītiśāstra (polity). From the time of his accession to the throne, he began to lead a vicious life. His father was a king named Anaṅga (Mb. Śānti. 59.92).

Atibala. Name of a sacred place (*tīrtha*) in the Satārā district; now called Mahābaleśvara (Padma. 6.113.29).

Atibalā. Name of a mind-born mother (Matsya. 178.12).

Atibalā. Name of one of the daughters of Dakṣa.

Atibhakti Nāyanār. The Nāyanār who had excessive devotion. A fisherman saint of Tamil Nāḍu, he is included in the list of the 63 Śaiva saints. He had discarded caste, in imitation of the Jaina practice and by such an expediency these Śaiva saints drew into their fold many followers from the lower castes.

Ati-bhaṅga. A pose in which the image is bent in two or three places; the upper portion of the body above the hips, or the limbs below are thrown to right or left, backwards or forwards, like a tree caught in a storm. It is an emphasised form of *tribhaṅga* pose. *Ati-bhaṅga* is generally seen in the figure of Śiva performing the dance of destruction.

Atibhānu. Son of Kṛṣṇa by his queen, Satyabhāmā (q.v.).

Atibhīma. One of the sons of the Agni, Tapa

(Mb. Vana. 220.11).

Atibhū. Surpassing all, epithet of Viṣṇu (q.v.).

Atibhūti. Son of Khaninetra according to the *Viṣṇu-purāṇa.*

Aticāra. Transgressions of one type of ethical code. See *Digvirati-vrata.*

Atideśa. A principle that a rule applicable at one place may by *atideśa* extended to other places also. For instance, if a son can perform certain rites for his mother, he can perform these for his step-mother also.

Atideśa-vākya. Assimilative proposition. See *Upamāna.*

Atideva. The Supreme or the highest god; name of Śiva.

Atidhanvan Śaunaka. A disciple of Maśaka. His disciple was Udara Śāṇḍilya (Vaṁ. Brā. 2), whom he taught about the worship of Udgītha (Chā. Upa. 1.9.3).

Atigrāhya. Name of the three 'extra' libations for Agni, Indra and Sūrya which are included in the *Agniṣṭoma*; also the name of the cups.

Atihasita. Excessive laughter. The second of the types of *adhama hāsya* (the base or vulgar type of laugh), the first one being *Ahahasita* (q.v.). It is a roaring laugh, the meanest type of laughter indulged in by ruffians. The whole body is rudely shaken into distorted movements and a loud noise accompanies the laugh. It is beyond the control of the laughing person and indicates absence of culture and decorum.

Atikāya. One of the sons of Rāvaṇa by his wife Dhānyamālinī. As he was of enormous size, he got the name 'Atikāya'. He went to Gokarṇa and did penance to please Brahmā. Brahmā thus pleased granted him the gift of Brahmāstra, which could smash anyone. Another boon granted was the gift of an armour, which was unassailable by anyone, including the gods and demons. He was also given a divine chariot. It was for this reason that he could vanquish god Indra. After defeating god Varuṇa, he got his pāśa (noose). In the battle at Laṅkā, when Kumbhakarṇa had been killed, Atikāya appeared on the scene. After a most terrible conflict, Lakṣmaṇa killed Atikāya (Rām. Yu. 71; Bhāg. 9.10.18). According to *Kamba Rāmāyaṇa* in Tamil, Brahmā, after completing the task of creation, in his pride fell into a sleep. In order to slight Brahmā a little, Viṣṇu produced two Rākṣasas called Madhu and Kaiṭabha from his ears. Hearing their terrible roar, Brahmā woke up in fear and fled to Viṣṇu seeking refuge. Viṣṇu asked the two demons what boon they would like to ask. They proudly replied that they would grant a boon to Viṣṇu. Viṣṇu asked them to grant him leave to kill them. They answered: 'We will not break our promise about granting the boon. But since our passion for fighting has not been abated, you must fulfil our eager desire.' Viṣṇu said: 'I agree. But let my boon be carried out first. After that I shall see that your wish is fulfilled. After your death, one of you will be born under the name of Khara and the other under the name of Atikāya. In the Tretāyuga, I shall kill Khara in single combat after allaying his passion for fighting. Lakṣmaṇa, who is the incarnation of Ananta, will fight with Atikāya to his full satisfaction and kill him. Thus both of you will get Virakti and Mukti.' After this, Viṣṇu killed both of them with his Sudarśana Cakra. They were born again as Khara and Atikāya.

According to the same Tamil *Rāmāyaṇa*, the birth of Atikāya has been described in a different manner. After his victory over Kubera, Rāvaṇa was returning in his Puṣpaka Vimāna, when he saw some beautiful Gandharva women playing in the valley. The chief lady was Citrāṅgi, the wife of Citrāṅgada. Rāvaṇa was enamoured of her and had a secret union with her. At once she became pregnant and gave birth to a dazzlingly bright baby. The mother handed over the baby to Rāvaṇa and returned to the world of the Gandharvas. Rāvaṇa took the baby into the Vimāna and proceeded towards Laṅkā. On the way, the Vimāna knocked against a mountain peak and the baby was thrown overboard and fell in the forest. Rāvaṇa stopped the Vimāna and made a search for the baby. He found it miraculously unhurt and smiling. When Rāvaṇa tried to lift the baby, it grew into an enormous size and the 20 arms of Rāvaṇa could not lift it. Finally the baby itself sprang up and getting into the Vimāna took his seat in it. Rāvaṇa gave him the name Atikāya. In Laṅkā, Rāvaṇa presented the baby to his wife, the barren Dhanyamālā. Thus Atikāya was brought up by Dhanyamālā.

The same *Rāmāyaṇa* describes that after Atikāya had been granted boons by god Brahmā, he went to Kailāsa and received his education from Śiva. He learnt all the sciences, arts, Śruti, Smṛti, etc. On the completion of his course, he enquired of what Gurudakṣiṇā he should pay. Śiva made him promise that he would never practise Black Magic. Pleased with him, Śiva awarded him the Pāśupatāstra. Atikāya had an uncle, a Rākṣasa named Candra. This Candra had been defeated once by Indra. When Candra came to know of it that Atikāya had brought the Pāśupatāstra to Laṅkā, he asked Atikāya to bring Indra as captive. Atikāya went to Svarga and had a fight with Indra. Atikāya shot his Pāśupatāstra. Viṣṇu, who came to help Indra, used his Sudarśana Cakra. Knowing Atikāya's history well, Viṣṇu brought the battle to a close. Both parties accepted the position that Indra had lost the battle and Atikāya had won.

Āṭikī. Name of the wife of Uṣasti Cākrāyaṇa (Chā. Upa. 1.10.1). According to Śaṅkarācārya, this word stands for a woman, whose breasts and other feminine signs do not appear.

Āṭikī (Āṭikya). Name of the wife of Uṣasti Cākrāyaṇa (Chā. Upa. 1.10.1).

Atikrānta Bhāvanīya. The last of the four classes of Yogīs. Such Yogīs are those who have gone beyond acquisition of attainments and whose only remaining objective is elimination of the action of the mind. Their insight is the sevenfold ultimate insights. The study of states of consciousness carried out by the Yogīs is very enlightening and educative.

Atilomā. An Asura, who was killed by Kṛṣṇa (Mb. Sabhā. 38).

Atimanyu. One of the 10 sons of Manu (q.v.).

Atīmokṣa. Name of formulas in which the gods, who are destroyers of sacrifice, are propitiated; the sacrificer sits within the altar, holding the Veda in his lap and mutters the formulas.

Atināman. One of the seven Ṛṣis of Cākṣuṣa Manvantara (Matsya. 8.23; Viṣṇu. 3.1.28).

Atīndriya. Trans-sensuous; infra-sensible; transcendental. According to the Nyāya school of philosophy, the Paramāṇus (atoms) are Atīndriya, which means that these cannot be seen by the organs of perception and intellect (*Jñānendriya*). These can only be inferred; similar is the case of Ātmā and Paramātmā.

Ati-pātaka. A sin which exceeds all others. It is used for incest with mother, daughter, or daughter-in-law; and in the case of women for incest with father, son or father-in-law (*Viṣṇudharma-sūtra* 34.1-2). The term does not occur in the *Manu-smṛti.*

Atiprasaṅga. Undue extension; unwarranted discussion. In Yoga, it means too much attachment or excessive addiction.

Atiraktā. Name of one of the seven tongues of

Agni.

Atiratha. A son of Matināra, a king of the Lunar Pūru dynasty (Mb. Ādi. 89.11; 94.14). Atiratha's other three brothers were: Taṁsu, Mahān and Druhyu.

Atirātra. A form of sacrifice created from the western mouth of Brahmā, along with the *Sāma-veda*. It is a division of the service of the Jyotiṣṭoma, the fifth part, or Somasamtha, and means, literally, lasting through the night.

Atirātra. One of the 10 noble sons of Cakṣurmanu by his wife Naḍvalā; other brilliant sons of Naḍvalā were Kuru, Pūru, Śatadyumna, Tapasvī, Satyavān, Śuci, Agniṣṭoma, Sudyumna and Atimanyu (Viṣṇu. I. 13).

Atireka. Excess.

Atisāma Etureta. Name of a sage, to whom obeisance has been made (Jai. Upa. Brā. 26.15).

Atiśaya. Peculiarity; superiority. In Jainism, a super-human quality of an *Arhat*.

Atiśa Dīpaṅkara (981-1054). Originally known as Candragarbha, he was a Buddhist monk and preacher. He was born at Sahor or Zahor in eastern Bengāl. His father was Kalyāṇa Śrī and his mother was Padmaprabhā. He was a householder, who embraced Buddhism at the age of 31 and soon became a profound scholar of Buddhism. For this he was given the title of Dīpaṅkara Śrī Jñāna. Later on the Tibetans called him Atīśa. He spent 12 years of his life in studying and practising Yoga in and outside India and visited Pegu and Ceylon. On his return from his studies abroad he was persuaded by the Pala King Nyāyapāla to accept the post of the principal of the Vikramaśilā *Vihāra*. As his reputation spread far and wide, he was persistently invited by the king of Tibet to come to Tibet and to restore Buddhism there in all its perfection. Atīśa was then 60 years old, but so insistent was the request of the Tibetan king that he could not refuse it. Accompanied by two Tibetan monks, he reached Tibet via Nepal. He was received in Tibet with royal honours. He learnt Tibetan to perfection. He lived and preached in Tibet for 12 years and composed more than 100 books on Buddhism in Sanskrit and Tibetan. His teachings removed many of the abuses that had crept into Buddhism in Tibet. He passed away in Tibet at the age of 73 and the Tibetans buried his body with royal honours in the monastery of Ne-Thang where his remains still rest. He became revered for his great learning and is still held in high veneration there. The Tibetans worship him as a Bodhisattva. Near Lhasa, a stūpa was erected over his grave which still exists.

In his reform in Tibet, Atīśa restored celibacy and purged the ritual of much of its grosser devil-worship. He wrote a great many doctrinal works, and translated into the Tibetan a large number of Indian Buddhist commentaries. The beneficial effects of his teaching also initiated other semi-reformed sects, the Saskya and Kargyu, which are somewhat later. Thus he effected the most profound reformation of Lāmaism.

Atiṣaṇḍa. Name of a serpent. After his death, Balabhadra Rāma went to Pātāla in the guise of Ananta. All the serpents worshipped him. Among them was a serpent named Atiṣaṇḍa (Mb. Mau. 4.16).

Atiśṛṅga. Name of a Pārṣada. Vindhya presented two Pārṣadas to Skanda on the battlefield. They were Atiśṛṅga and Ucchśṛṅga (Mb. Śalya. 45.49-50).

Atisthira. Name of a Pārṣada. Mahāmeru presented two Pārṣadas named Atisthira and Sthira to Skanda on the battlefield (Mb. Śalya.

45.48).

Atiśayokti. 'Hyperbole'. An expression involving an exaggeration, it is a figure of speech.

Atit. From *Atita*, passed away; a religious mendicant liberated from worldly cares and feelings. It is usually of the Vaiṣṇava sect; a monastic order of Hindus. Jhaloca, one of their monasteries, is near Bhynsror, and was founded by the Bhynsror chiefs. Colonel Tod mentions that their monastery, in his time, was an isolated dwelling, on the terraced roof of which he found a party of fraternity squatted round a fire, enjoying the warmth of the morning sun. They had wild appearance; their matted hair and beard had never known a comb; their bodies were smeared with ashes (*bhaboot*); and a shred of cloth round the loins seemed the sole indication that they belonged to a class possessing human feelings. Their lives were passed in a perpetual routine of adoration of Caturbhujah, the 'four-armed' divinity, and they subsisted on the produce of a few patches of land, with which the chiefs of Bhynsror had endowed this abode of wild ascetics, or on what their patrons or the town's people and passengers brought to them. The head of the establishment came forth to bestow his blessing on Tod, when he visited them, and to beg something for his order. He, however, in the first place, chose Tod as his celā or disciple, by marking his forehead with a *ṭikā* of bhaboot, which he took from a platter made of dhāk leaves.

Atīt ke Calcitra (The Cavalcade of the Past). A collection of eleven pen-portraits by the Hindi poetess Mahādevī Vermā (q.v.). She has chosen her subjects from amongst those who came in her contact. These sketches, in excellent prose, bring out her inner self, sensibilities, her attachments and her likes and dislikes. The majority of these sketches relate to women — a child widow, an innocent motherless girl, a woman deserted for no fault of hers, a young girl victimised by marriage to an old man, a maiden deceived by a young boy who leaves her after impregnating her, a daughter of a prostitute and a simple girl from the hills. There are four sketches related to males: Rām, a simple, affectionate and faithful domestic servant; Ghīsā — a poor and simple young boy conscious of his duties; a blind man Alopi and a porter Badlu. The work is a landmark in the genre of Memoirs in Hindi.

Atīta-Anāgata-Jñāna. Knowledge of the past and of the future, which comes by Saṁyama over the threefold changes of characteristics (*dharmas*), secondary qualities (*lakṣaṇas*) and conditions (*avasthās*). It is a technical term in Yoga.

Atithi (Guest). In ancient India, *Atithi-satkāra* (hospitality to a guest) was considered as a Yajña. In *Manusmṛti* (100.3), it is said that even if one lives on the scattered grains in the fields after harvest, and if a penance is offered in the midst of *Pañcāgni* (Five Fires), unless the Brahmin who comes as a guest is fed, all virtuous deeds would be useless. Besides, Manu has made the following remarks about the Atithi: 'A new visitor at night must be treated as an Atithi. An Atithi is one who comes occasionally, not daily. But one who lives in your villages and goes about as a vagabond for a living does not deserve to be treated as an Atithi. The guest, who comes either before or after mealtime, should not be sent away without being fed. Even a Vaiśya or Śūdra, who comes as a guest to a Brahmin's house, has to be given food when the servants are given food.'

In Hindu Dharma, a guest is worthy of reverence and even worship. In the *Atharvaveda*, a mantra (9.6) mentions the merit of hospitality to a guest; also one should take meals only after the guest has been fed. In the *Taittirīya-upaniṣad* (1.11.2), a guest is considered as a 'deva'. The *Aitareya-āraṇyaka* (1.1.1) mentions, however, that only the noble persons deserve hospitality. The Atithi-yajña is a part of a householder's duty and is counted among the five Mahā (Great) Yajñas. According to the Purāṇas and Smṛtis, a guest is one who is constantly on the move. An unknown person, who comes to one's house, is also called an atithi. A guest, who returns from one's house disappointed, takes away the merits of the householder and gives instead all the sins. For a guest, it should not be thought of whether he is a learned man or a fool. Even an opponent or a fallen person, if he comes to a householder, is to be shown the reverence worthy of a guest. A householder, who gives food to a guest after knowing his country, learning or the name of his family, does not get merit and is also debarred from entry to Svarga (heaven). A guest is to be fed according to one's capacity.

Atithi (Atithin). A god of Ādya (earliest) group (Brahmāṇḍ. 2.36.69).

Atithi (Atithin). Son of Kuśa, a king of the Solar dynasty. He was the grandson of Rāma. Atithi's son was Niṣadha (Bhāg. 9.12.1; Viṣṇu. 4.4.105). According to the *Bhaviṣya-purāṇa*, Atithi reigned for 10,000 years.

Atithigva. An epithet of Divodāsa (q.v.), whom the gods helped in overcoming Śambara (q.v.). This king had fought several battles against Asuras with the help of Indra. It is said that once, being afraid of the Asuras, he tried to hide himself under the water (Ṛg. 1.10.53; 1.16.112). He has been connected with Indrota, Parṇaya, Karañja and Turvayāṇa; he is said to have slain Karañja and Parṇaya with his glittering spear.

Roth distinguishes three Aithigvas — the Atithigva Divodāsa, the enemy of Parṇaya and Karañja, and the enemy of Turvayāṇa. But the various passages can be reconciled, especially if it is admitted that Atithigva Divodāsa was already an ancient hero in the earliest hymns, and was becoming almost mythical.

Ātithi-gva. Patronymic of Indrota (q.v.).

Atithi-saṁvibhāga. A Jaina ethical code of conduct, enjoining honouring of one's guests.

Atithi-saṁvibhāga-vrata. Making gifts to others. See *Śikṣā-vrata*.

Ātithya. Rite for the reception of the *soma* stalks, which are brought into the *prācīna-vaṁśa* on a cart, laid over the royal seat. The *soma* is considered as a king, and as a guest is offered *madhuparka*, a cow, etc.

Ātivāhika. See *Ekoddiṣṭa*.

Ātivāhika-puruṣa. One who conducts the released individual self to the world of Brahman.

Ativarcas. Name of a Pārṣada. Himavān gave Skanda two Pārṣads on the battlefield; they were Ativarcas and Suvarcas (Mb. Śalya. 45.46).

Ativarṇāśramin. One beyond the rules of caste and the stages of life.

Ativijayaikādaśī. An Ekādaśī (eleventh day) of the bright half of the month which falls in conjunction with the Punarvasu Nakṣatra. A fast is to be observed with worship of Viṣṇu. Sesamum plant seeds (*til*) are to be given to the poor for a year (Hemā. Vrata. 1147).

Ati Vīrarāma (fl. 12th cent.). A Pāṇḍian king, who reigned at Madurā. The principal work attributed to him is the *Naidatam*. He is said also to have been the author of the *Kassi Kāntam*, *Liṅga Purāṇam*, *Kūrma Purāṇam*; three *antati* in praise of the Śaiva temple at Karuvur, and an ethical treatise, *Vettiverkai*. It is supposed by some that he was merely the patron to whom the works were dedicated. These works are in Tamil.

Ativyāpti. Over-application; being too wide; over-pervasion.

A fallacy in a definition which tries to say too much. It is the presence of the definition of something other than the thing sought to be defined. See *Asādhāraṇa.*

Atiyama. Name of a Pārṣada. God Varuṇa gave Skanda on the battlefield two Pārṣadas (attendant soldiers); they were Yama and Atiyama (Mb. Śalya. 45.45).

Atka. This word occurs frequently in the *Ṛgveda*, but its sense is doubtful. Roth, Grassmann, Ludwig, Zimmer, and others render it as 'garment' in several passages. On the other hand, Pischel denies that this sense occurs, and otherwise explains the passages. He takes the term to mean 'axe' in four places.

Atka. In two passages of the *Ṛgveda* (10.49.3; 10.99.9), this word is regarded as a proper name by Roth, Grassmann and Ludwig. But Zimmer explains it in these passages as the 'armour of a warrior as a whole', and Pischel thinks that in both cases an 'axe' is meant.

Atkīla. Name of the author of some Vedic hymns; he was a descendant of Viśvāmitra.

Atkins, Samuel D. Modern American Indologist, who wrote a dissertation on *Pūṣan* in the *Ṛgveda*, with an appendix of the *Pūṣan*-hymns with English translation. He has discussed also meanings of the rare Vedic words and some *Sūktas* in the *Journal of American Oriental Society*. He has prepared an Index of the Visarga in the Vedic texts with a view to studying its behaviour.

Ātma. Name of Viṣṇu, who has many appellations.

Ātmā. See *Ātman.*

Ātmabhava. 'Mind-born'. An epithet of Kāma, the god of love.

Ātmabhāva. The nature of the Self.

Ātmabhū. Self-existent, from ātma, self, and bhū, existence. It is a name of Brahmā.

Ātmabodha. 'Knowledge of the Soul'. A Sanskrit philosophical poem in 67 stanzas, which is attributed to Śaṅkarācārya (fl. 8th cent.). It has been printed, and a translation was published in 1812 by Taylor. There is a French version by Neve and an English translation by Kearns in the *Indian Antiquary*, Vol. V.

It is a short treatise in melodious Sanskrit on Advaita Vedānta. The work has at least six commentaries, including one by Madhusūdana Sarasvatī.

Ātmabodhopaniṣad. Name of an Upaniṣad, which explains the mantra: *Aum Namo Nārāyaṇāya.* All the methods of self-realisation have been explained graphically in this work in Sanskrit.

Ātmadeva. See *Gokarṇa.*

Ātma-devatā. From ātma, and devatā, a god, a guardian deity.

Ātma Hatyā ke Viruddha (Against Suicide). Second volume of poems by the Hindi poet, Raghuvīr Sahāy (q.v.), published in 1967. It contains 39 poems on themes ranging from human love in the act of poetic creation, from political upheavals to the state of Hindi.

Ātmaika-prakāratva. Deriving its modal existence from the Self.

Ātmaika-prayojanatva. Entirely subserving the needs of the Self.

Ātmaikāśrayatva. Dependent entirely on the Self.

Ātmaikatva. Unity of the Self.

Ātmajībanī (Bengālī). Autobiography of Debendranāth Tagore (father of Rabindra Nāth Tagore), published in 1898. The full title of the autobiography is *Pūjyapāda Śrīmān Maharṣi Debendranāth Ṭhākurer Svaracita Jīvan-carita*, though it is popularly known as *Ātmajībanī*. Debendranāth guided the Brahmo Samāj movement in India started by Rājā Rām Mohun Roy. The period of 24 years (1835-59) of Debendranāth's life covered by this autobiography was very fruitful in his personal, social and religious career.

Debendranāth retired for the Himālayas in 1856, travelled widely in the lonely beautiful valleys, had glimpses of the One and even felt His divine presence. He came back to Calcuttā after two years. The autobiography was to be published after Debendra's death, but it was published while he was still living. The accounts are eminently readable. There are pictures of the peoples of the Himālayas and a glimpse of Delhi. In Delhi, he saw the last Mughal Emperor flying a huge kite from the rooftop of the Red Fort.

Ātmajīvanī-carita (Oriyā). Autobiography of Fakirmohan (1843-1918), which was serialised in the *Utkal Sāhitya* between 1918 and 1920, although portions of it were published earlier. It is the first autobiography in Oriyā and is important not only because it tells the life history of a reputed novelist and poet, but also at the same time it is a good record of the social, religious and political conditions of his time. The autobiography is written in that inimitable colloquial language in which his novels are written. But whereas in his novels he is sympathetic towards the oppressed and is critical of the exploiters, in the autobiography he shows support to the feudal system of kings and landlords and at times willingly becomes their instrument of exploitation. Even then, the work helps in the understanding of a great creative writer, one of the greatest in Orissā.

Ātma-jñāna. Knowledge of the Self.

Ātma-kāma. Desirous of the Self.

Ātmakathā (Hindi). By Rājendra Prasād (1884-1963), India's first President. It is a well-written and informative narration of personal and public events in the life of Rājendra Prasād. It also provides an inside view of India's struggle for freedom. The autobiography has also considerable literary merit.

Ātmakhyātivāda. 'Self-cognition theory'; the epistemological doctrine of error held by the subjective idealists (Buddhists) that the object of illusion is the perceiver's own self or mind; error consists in regarding the internal object as external, that in illusion there is no object apart from cognition; that is, the internal cognition appears as the external object. When the shell is perceived as silver, the subjective silver-form of cognition appears as the form of external object. The silver is a mental fact or an idea, but in illusion it is taken to be an external reality or fact. See *Khyāti-vāda*.

Ātmakur. Town of Kurnool district, situated 56 kilometres east of Kurnool. It is famous for a well-known Śaivaite temple.

Ātmaliṅgam. The true liṅgam of Śiva. Rāvaṇa attempted to secure immortality for himself. Keśinī (or Nikaṣa), his mother, was a devotee of Śiva and worshipped a liṅgam. One day Indra stole this liṅgam and Nikaṣa tried to regain it by undertaking a severe fast. Rāvaṇa told her not to torture herself in this way, for he would visit Śiva and bring her the Ātmaliṅgam or the true liṅgam. He therefore went to Mount Kailāsa and began a course of austerities. He first stood on one of his heads in the midst of five fires for a thousand years; at the end of that time he cut the head off and threw it into the fire. Then he stood on a second head for another thousand years, and cut that off. Thus he continued with each of his 10 heads; but as he was on the point of cutting off the last, Śiva appeared and asked him to name the boons he desired. Rāvaṇa asked for three: immortality for himself; marriage to woman as beautiful as Pārvatī; and the Ātmaliṅgam. He was immediately granted the Ātmaliṅgam and immortality, on condition that he should not use it to harm Śiva. But Śiva knew of no other woman to equal Pārvatī in beauty; Rāvaṇa threatened to perform more austerities and Śiva, fearing this — for such austerities generated a heat that could consume the world, was forced to yield up his own wife.

As Rāvaṇa prepared to return to Laṅkā, the sage Nārada spoke to him and persuaded him that in fact Śiva had no power to grant immortality and had been bluffing. Rāvaṇa, angry at being duped, tore off the top of Mount Kailāsa, and tossed it away; but he had thereby injured Śiva, whose home was there, and by infringing the condition he lost the boon of immortality.

But he still had Pārvatī and the Ātmaliṅgam; so he set off, carrying Pārvatī on his shoulders. She cried out to Viṣṇu to protect her, so he appeared in the guise of an old Brahmin and asked Rāvaṇa where he was going with the old hag on his shoulders. Rāvaṇa retorted that this was no hag but the most beautiful goddess of all, Pārvatī. The Brahmin insisted, and then invited Rāvaṇa to look for himself; so Pārvatī quickly transformed herself into a monstrous hag, and when Rāvaṇa beheld her he dropped her on the spot and proceeded south bearing only the Ātmaliṅgam.

When Rāvaṇa had journeyed some way further he wished to relieve himself but, mindful of Śiva's warning against putting the Ātmaliṅgam on the ground, he looked round for someone to hold it. The first person he caught sight of was Gaṇeśa disguised as a cowherd, so he gave him the Ātmaliṅgam and warned him against putting it down, promising to be back within an hour. But Rāvaṇa failed to return before the hour was up, so that 'cowherd' could honourably put the liṅgam on the ground. It stuck fast to the earth and when Rāvaṇa returned he found it immovable, slowly sinking into the ground. He tried to pull it back but it then turned into a cow and continued to sink. Finally all that showed were the cow's two ears, which are still to be seen on the west coast of India.

His humiliation over this episode only served to increase Rāvaṇa's crimes, and the sum of them all led to Viṣṇu's incarnation as Rāma and his eventual defeat.

Ātma-manovādin. A type of Cārvāka who considers the mind as the Self.

Ātmānanda (*c.* 1150-1250). A Sanskrit scholar, who commented on some portions of the *Ṛgveda*. He interprets the *Ṛgveda* hymn (1.164) from the point of view of the Advaita school of Vedānta.

Ātmānātma-viveka. One of the Sanskrit works of Padmapādācārya, the first disciple of Śaṅkarācārya (788-820). In this work the distinction between Ātmā and Anātmā has been explained in a cogent manner.

Ātmanikṣepa. To surrender oneself to Īśvara in all meekness.

Ātma-nivedana. Dedicating thought, word and deed to God. See *Bhakti*.

Ātmānubhava. Self-realisation.

Atma-pañcaka. An 8th century work by the Vedānta teacher, Śaṅkarācārya on error of the five senses, and their veiling (*avidyā*) of the true Self as Brahman.

Ātma-purāṇa. A celebrated Sanskrit work by Svāmī Śaṅkarānanda, who was perhaps the preceptor of Vidyāraṇya Svāmi, whom the latter remembers in the beginning of his *Pañcadaśī*. There is a reference to the river Kāverī bank and as such the author of the *Ātma-purāṇa* belonged to south India.

This work explains explicitly in ślokas almost all the doctrines of the Advaita as also the mysteries and intricacies of Yoga. The work has been commented upon about 150 years before by an eminent scholar of Kāśmir, Kākārāma Śāstrī.

Ātmā Rāma (d. 1759). Rājasthāni saint-poet and a follower of the Haridāsa Niranjani Sect, whose stray verses deal with spiritual matters lucidly.

Ātmā Rāma Viśvanātha (d. 1955). A Mahārāṣṭrian, who at the instance of Mahātmā Gāndhi went to Mauritius in 1912 to edit *Hindustāni* (see *Maganlāl Manilāl*). He afterwards edited *Ārya Patrikā*, *Āryavīra Jāgṛti*, *Āryodaya*, etc., and though he had leanings towards the Ārya Samāj, he had cordial relations with all the people there. He knew Marāṭhi, Gujarāti, Hindi and English and wrote four important works: *Chatrpati Śivāji* (1921), *Lakṣmībāi ki Jīvnī*, *Mauritius kā Itihāsa* (1921), and *Hindu Mauritius* (1936). In all, he is said to have written 14 books. He was also a forceful orator. Almost for 40 years, he furthered the cause of Hindi in Mauritius and died in Port Louis, the capital of Mauritius, in 1955 at the age of 74.

Ātmā Rāo Devkar (fl. 1900-1920). Marāṭhi-speaking Hindi poet and writer, whose poems and short stories lay emphasis on social reform. He also wrote novels, mainly detective, and several Hindi dramas.

Ātmārpaṇa. One of the best works of Appayya Dīkṣita (1554-1626; q.v.), which discusses self-realisation in a cogent manner. This is an essay in Sanskrit.

Ātma-sākṣātkāra. Realisation of the true nature of the Self; Self-realisation.

Ātmāśraya. Self-dependence. A type of fallacy.

Ātma-svarūpa. A famous philosophical Ācārya, who was a disciple of Narasiṁha Svarūpa. He authored *Prabodha-pariśodhinī*, a commentary in Sanskrit on the *Pañcapādikā* of Padmapāda. This commentary is noted for its logical arguments.

Ātma-tattva-viveka. Sanskrit work, also called *Bauddhādhikāra*, by Udayana (q.v.), which assails the Buddhists, who developed an important school of thought which influenced the Nyāya philosophy. The work was written in the 10th century. It is a polemical work against the Buddhists.

Ātma-tīrtha. Name of a sacred place on the Godāvarī (Brahma. 117.1).

Ātma-vāda. Soul-theory of the Vedic school of philosophy, which is contrasted with the theory of *anātma-vāda* of the Buddhist, and implies the theory of substance (*dravya-vāda*). Sometimes the Advaitin is called an *ātma-vādin*.

Ātman, Ātmā. Self. The soul. The principle of life. The Supreme Soul. That part of a living being which is eternal and beyond physical description. According to Vedānta philosophy, the Ātman is of the same nature as the Universal Soul (Brahman) and as such seeks union with it in mystical liberation (Mokṣa).

Ātman derives its experience in the relative world through the *three states of consciousness* — the waking state, the dream state and the deep sleep, which belong to the realm of relativity or ignorance; in a 'fourth' state called Turīya (q.v.) which in reality is not a state, the

Ātman is realised as Pure Consciousness without subject-object relationship.

Ātman is deathless, birthless, eternal and real 'Self' in every individual; the unchanging Reality behind the changing body; the Spirit or Brahma (q.v.) which is Pure Consciousness and is unaffected by time, space, and causality; the Divine Self, the God within the individual, one with Brahma, the Infinite Divine.

The Upaniṣads say that it denoted the ultimate essence of the universe as well as the vital breath in human beings. It is the unseen basis which is the reality within the five sheaths. It is the spark of the divine within. It is the reality behind the appearance and universal and immanent in every entity. It is not born nor does it die. It is imperishable according to the Upaniṣads.

Nyāya and Vaiśeṣika call it the substratum in which cognition inheres. It is of two kinds: Supreme Soul and individual soul. It is a substance which is revealed in one's inner perceptual experience arising through the inner sense of mind, independently of the external senses.

Sāṅkhya and Yoga define it as an unrelated, attributeless, self-luminous, omnipresent entity which is identical with consciousness.

In the Indian philosophical systems, the Self is said to be of one of three sizes: Dvaita and Viśiṣṭādvaita call it atomic (*aṇu-parimāṇa*); Advaita and Sāṅkhya call it all-pervasive (*vibhu-parimāṇa*). Jainism calls it neither atomic nor all-pervasive but of medium size (*madhyama-parimāṇa*). Buddhism denies any reality to the Self altogether. See *Anātman.*

The Cārvākas maintain that there is no soul apart from the body. The so-called soul is simply the conscious living body. It exists so long as the body exists and ceases to exist when the body goes out of existence. Hence the soul is nothing more than this conscious living body. Sadānanda in his *Vedāntasāra* mentions four different schools of Cārvāka. One identifies the soul with the gross body; another with the senses (*indriya*); another with vital breaths (*prāṇa*) and the last with mental organ (*manas*). All the schools agree in holding that the Ātman is not eternal.

Ātman. 'Self'. Ātman is an important concept in Hindu religious philosophy. Ordinarily Ātman means 'self', but in religious philosophy it means something which underlies physical and psychological processes. In Advaita Vedānta, Ātman is identified with Brahman, the ultimate reality. See *Ātman-Brahman.*

Ātman. One of the Aṅgirādevas. He was the son of Aṅgirā and Surūpā (Matsya. 196).

Ātman. The main body (trunk) of the fire-altar, as distinguished from its tail (*puccha*) and wing (*pakṣa*).

Ātman. Name of a hymn-seer (Ṛg. 3.26.7).

Ātman-Brahman. The basic doctrine of metaphysical Oneness in Indian philosophy; the identity of the Jīva (q.v.) with Brahman, to be found in the *Chāndogya-upaniṣad.*

Ātmavat. A Mantrakāra of Bhṛgu Gotra. He is also called Ātmāvat.

Ātma-vicāra. Inquiry into the nature of the Self.

Ātmavid. Name of Śiva.

Ātmavidyā. 'Self-Knowledge'; knowing oneself to be Brahman (q.v.); the condition of Self-Realisation.

Ātma-vidyā-vilāsa. A Sanskrit work by Sadāśivendra Sarasvatī, which was written in the 18th century. This work gives a detailed and explicit description of the spiritual knowledge in a simple and emotional Sanskrit.

Ātmayoni. Name of Brahmā.

Ātmayonī. Name of Viṣṇu.

Ātmayoni. Name of Śiva.

Ātmayoni. Name of Kāmadeva, the god of love.

Ātmopaniṣad. Name of an Upaniṣad, which treats of the Supreme Spirit.

Āṭṇāra. A patronymic of Para (q.v.).

Atomic Theories. 'Most schools of Indian philosophy believe that the elements (q.v.) other than ether are atomic; it may be said that Indian atomism is historically independent of the Greek influence, inasmuch as an atomic theory was taught by Pakudha Kātyāyana who is thought to have flourished prior to the Buddha (6th cent. B.C.) and, if so, was, therefore, earlier than Democritus (*c.* 460 B.C.); most schools maintain that there are as many types of atom as there are elements and generally consider the atom to be eternal; some *Buddhists*, however, conceive of the atom as not only the minutest object capable of occupying space, but also as occupying the smallest possible duration of time, coming into being and vanishing in an instant, only to be succeeded by another atom caused by the preceding one; this gives rise to the speculation that the atom of Buddhism may have been anticipatory of the quantum of Planck; in *Jainism*, matter ranges in density from solidity to the thinnest sort being beyond the reach of the senses; in the former case it is heavy and gross, in the latter light and volatile; matter is eternal and consists of atoms which may cluster together into any shape or quality, such as earth, water, wind, sound, colours, and sentient bodies of all sorts including senses and sensations; for the Jainas the subtlest mode of matter is karma matter; the orthodox Vaiśeṣika school (q.v.) especially stresses atomic doctrines; the atom being invisible to the human eye, this school considers it to be a mere point in space, completely without magnitude, and before combining to form material objects, atoms make primary combinations of diads and triads; the atoms are distinct from the soul of which they are instruments; in its theory of atomic pluralism, Vaiśeṣika maintains that things are composed of eternal atoms which are incapable of division; the compounds which are produced from the conjunction of the atoms are non-eternal, while the component particles which are not produced are eternal; the invisible eternal atoms, being incapable of division, mark the limit of division and are material causes of effects; the atoms of the several substances have no extension, yet in combination become extensive and visible; finally, each element has individual characteristics (viśeṣas) that distinguish it from the four other non-atomic substances (dravyas) which Vaiśeṣika recognises as time, space, soul and mind.' Ruth Reyna, – *DOP*.

In Sanskrit *aṇu* or atom stands for a point in space, without length, breadth, or thickness. In the Upaniṣads, the oldest philosophical works, there is no reference to atom or atomism. It is for this reason that there is no mention of atomism in the *Vedānta-sūtras*, for the sūtras themselves are based on the Upaniṣads.

It is believed that from the universal energy of the cosmos an undifferentiated web of potential matter called *tanmātra* is formed. A further stage in the manifestation of this energy results in the emergence of atoms, which are conceived of as being in a state of constant integration, disintegration and reintegration. These atoms are eternal, invisible and intangible, and move and behave through a force that is inherent in them.

This view that the atom was the smallest particle persisted in scientific circles, until the atom was split by Rutherford early in the 20th century.

Ātrai. The river Ātreyī in the district of

Dinājpur in Bengāl.

Atranjikherā. A site in Aligarh district of Uttar Pradeśa. Archaeological excavations were carried out in the 1960s which showed the presence of iron. Iron first appears with the painted grey ware in strata dated at 1,000 B.C. or earlier by radio-carbon dating. The metal, discovered in substantial quantities, indicates permanent land clearing and real agriculture. Iron from near about the same age has also been found at Pāṇḍu Rājar Dhibi (Bengāl). These disprove the old view that iron was hardly known in northern India until the 6th century B.C.

Atrapu. Maitrāyaṇī, Kāṭhaka and Kāpiṣṭhala Saṁhitās.

Atrāyani. Name of a Gotrakāra of Aṅgirā family.

Ātre, Prahlād Keśav (1898-1969). Marāṭhi poet, parodist, playwright, scenario-writer, journalist and orator. After graduation from Fergusson College, Pune, he did his T.D. from the London University in the year 1929. On return he founded a school, wrote reading texts called *Navayuga Vacana* and *Aruṇa Vacana* and two plays: *Gurudakṣiṇā* (1930) and *Vīra-vacana* (1932). But his forte was in writing parodies. In 1925 nine such pieces appeared; the comprehensive eighth edition (1972) contains almost all, i.e. 68 of his parodies. As a playwright, his notable plays are: *Śāṣṭāṅga Namaskāra* (satirising the exercise as a panacea for all the evils under the sun), *Gharabaher* and *Udyaca Sansār.* After 1946 he wrote more than a dozen plays, chief among them being *To Mi Navheca* (1965). His *Lagnaci Bedi, Bhramaca Bhopāla, Kavadicumbak* and *Mourci Mavaṣi* have been stage successes. For the films he wrote more than a dozen scenarios. His *Brahmacāri* parodying the excessive importance attached to celibacy was a box-office hit. His film *Śyāmci Ai* won the President's gold medal in 1954, while his feature film *Jyotiba Fule* bagged the silver medal.

As a journalist, he started *Navayuga*, a weekly, to propagate the Congress programme. For the unified Mahārāṣṭra movement, he started a daily *Marāṭhā.* There are several works which represent his journalistic talent as also collections of his short stories and nursery tales.

Atre was a literary giant. His *Mi Kasa Zalo* and *Karhece Pani* (an autobiography in five volumes) testify to the fact that he had lived a full life. He was elected President of the Marāṭhī Literary Conference held at Nāsik in 1942.

Ātre, Trimbak Nārāyaṇa (1872-1933). Marāṭhī writer, who was in the civil service of the Bombay Government and was also a Famine Officer during two severe famines of 1899 and 1901. His chief works, *Gavgada* (on rural system) and *Gunhegār Jāti* (on criminal tribes), are scholarly expositions and are the first books of their kind in Marathi. He was asked by Lokmānya Tilak to join the editorial section of the *Kesari.* A reformist, he also worked with Paṇḍitā Ramābāi for some time. His *Gavgada* has been re-printed in 1959 after about half a century.

Ātrek. The river Hiraṇya of the *Mahābhārata.*

Ātrek. The Hāṭaka of the Purāṇas.

Ātrek. The Sarnium of the classical Greeks, in Śakadvīpa or Scythia (Turkestan); it falls into the Caspian Sea; it divided Hyrcania, the country of the Daityas and Dānavas, from the Trans-Caspian District, the country of Suparṇas or Garuḍas.

Ātreya. A patronymic from Atri. A son or descendant of Atri; a people so called. See

Atri(s).

Ātreya. Name of a Rājā, who had three sons named Ekata, Dvita and Trita. See *Trita.*

Ātreya(m) A place of ancient India (Mb. Bhī. 9.68).

Ātreya. Name of a Ṛṣi, who taught his disciples about Nirguṇabrahma (Mb. Anu. 137. 7).

Ātreya. Name of a member of Janamejaya Satra (Mb. Ādi. 48.8).

Ātreya. Name of a sage, who had acquired the power to go from one planet to another (Mb. Udyo. 36). Once this Ṛṣi went to Indraloka as a guest of Indra and there he drank Amṛta (q.v.) and enjoyed the dances of celestial maidens. A desire to have a similar heaven of his own came to his mind and he approached Viśvakarmā to build a similar heaven. Viśvakarmā built a heaven for Ātreya but before long the demons took over this heaven from him. Though Viśvakarmā took back the heaven from the demons, Ātreya decided not to go back and settled in his old āśrama on the banks of the Gomatī. After doing penance there for a long time, he attained salvation. This Ṛṣi was also present along with other sages, who assembled at the *sarpa satra* (snake sacrifice) of Janamejaya (Mb. Ādi. 55.8).

Ātreya. Name of a disciple of Vāmadeva (Mb. Vana. 192.6). He was a descendant of sage Atri. He was one of the sages, who were expecting Yudhiṣṭhira during the pilgrimage (*tīrtha-yātrā*). He had visited Bhīṣma when he lay dying on his bed of arrows on the battlefield during the Mahābhārata War. He was one of the seven sages of the north who attained heaven through charity and penance.

Ātreya. A philosopher, logician and an Ācārya of Āyurveda. He flourished at Taxilā in about 550 B.C. It has been suggested that Pāṇini's use of the word Punarvasu in the singular number means that Ātreya, whose proper name was Punarvasu, and who was probably a Vedic sage. His work *Āyurveda* is divided into eight books named *sthānas* (sections). Another work, *Caraka-saṁhitā* is also ascribed to him. But it is not certain whether he was the actual author of it or whether it embodies his true doctrines. He also wrote a book on the sensory organs, viz. the eye, ear, nose, tongue and skin; the five elements comprising the fire, ether, earth, water and air; the five sensuous objects of knowledge, namely, sight, audibility, smell, taste and touch. Ātreya was of the view that as the mind is distinct from all these different types of senses, human perception is confined to a single object at a time. His work on these senses is claimed to have greatly contributed to the development of the soul, forming a section of the science of *Ānvīṣaki* (philosophy and logic). (S.C. Vidyābhūṣaṇa, *History of Indian Logic*, pp. 11-12).

Ātreya. A disciple of Māṇṭī (Bṛ. Upa. 2.6.3) and a priest of Aṅgarāja (Ai. Brā. 8.22). His views have been spoken highly of (Tai. Prā. 5.31; 17.8). He might have been the author of *Pada-pāṭhakāra* of *Taittirīya Saṁhitā* and it is for this reason that he has been included in the *Ācārya-tarpaṇa* of Taittirīyas (Satyā. Gṛ. 20.8.20). There is also a reference to an Ātreya in the *Jaimini-sūtras* (5.2.18; 6.1.26). *Ātreyī-śikṣā* and *Ātreyī-saṁhitā* are the works written by Ātreya. He has been referred to when chanting the *mantras* of the *Garbhādhāna* (Conception) ceremony (Satyā. Gṛ. 19.7.25). In the history of Āyurveda, there is a reference to one Ātreya before Dhanvantari; Dhanvantari has also mentioned some Rasāyanas prepared by Ātreya (Agni. 285; Garuḍa. 1.1.146). It is, however, difficult to say whether all these Ātreyas are one and the same person.

Ātreya. Maitrāyaṇī is one of the 12 Śākhās of Caraka Sampradāya belonging to the *Yajur-*

veda. The Maitrāyaṇī was again divided into seven branches, and one of such branches is 'Ātreya'.

Bādarāyaṇa, the author of the *Brahma-sūtra*, has refuted the view of Ātreya in his Brahma-sūtra (3.4.44). Ātreya's is of the opinion that the merit of a *yajña* is enjoyed by the *yajamāna* (the sacrificer) and not by the priest and as such all the rites should be performed by the sacrificer himself and not through the *purohita* (priest). Bādarāyaṇa opposes the view of Ātreya and in his support quotes Auḍulomi as an authority. Jaimini in his Mīmāṁsā-darśana has opposed the view of Vedāntic Ācārya Kārṣṇājini and in his support has quoted the opinion of Ātreya. This shows that Ātreya was an Ācārya of Pūrva-mīmāṁsā.

Ātreya, Ācārya (1921-). Telugu writer, whose full name is Kilāmbi Venkaṭa Narasiṁhācāryulu. Prominent playwright and actor, he has written along with his son, Samudrala, titles and scripts of Telugu films. Ātreya's drama *N.G.O.* (1949) depicts the plight of an ill-paid clerk crushed by the problems arising from poverty; it became popular on the professional as well as amateur stage. His other popular plays are *Kappalu* (1954), *Parivartana, Viśvaśānti* (1944), *Eanudu, Bhayam*, as also many one-act plays including *Pragati, Evaru Donga, Vara Prasādam*, etc. Winner of many prizes for his plays, which are usually on social themes, he has also made a name in the film world. Founder of the Venkaṭagiri Amaeteurs' Association, he was a member of the Āndhra Prajānāṭya Maṇḍalī.

Ātreya's main contribution to Telugu drama lies in his powerful delineation of basic social conflicts seen in our everyday life, portrayed with great sincerity and in an authentically realistic vein.

Ātreya-tīrtha. A hermitage of the sage Atri on the northern bank of the Godāvarī (Brahma. 140.1). See *Atri-āśrama*.

Ātreyāyaṇi. Name of a Gotrakāra of the Aṅgirā family.

Ātreyī. Anasūyā, wife of Atri is also called Ātreyī.

Ātreyī. One who is born in the Atri gotra. In the *Uttara-Rāmacarita* of Bhavabhūti (q.v.), there is a reference to a Vedapāṭhinī Brahmacāriṇī Ātreyī.

Ātreyī. A pregnant woman or a woman in menstruation.

Ātreyī. Name of a river (Mb. Sabhā. 9.22).

Ātreyī. See *Apālā, Viśvavārā*.

Ātreyī. Wife of King Ūru. Ūru was the son of Manu. Ūru got of Ātreyī Aṅga, Sumanasa, Svāti, Kratu, Aṅgiras and Gaya (Agni. 18).

Ātreyī. Daughter of Maharṣi Ātreya. She was married to Aṅgiras, son of Agni. Aṅgiras always spoke rudely to her and pained at this she once approached her father and told him about this. His father told her that as her husband was the son of Agni, he appeared unbearable to her. He advised her to give her husband a cold bath always and he would gradually become mild. Hearing this the devout Ātreyī transformed herself into a river and started to cool him down by constant showers. This river later on became the famous Paruṣṇī river, which had its confluence with the river Ganges (Brahma. 144).

Ātreyī. The river Atrai, which flows through the district of Dinajpur in the north of Bengāl. It is a branch of the river Tistā.

Ātreyīputra. Name of a disciple of Gautamīputra (Bṛ. Upa. 6.5.2).

Atri. Son of Śukrācārya (Mb. Ādi. 65.27).

Atri. An epithet of Śiva (Mb. Anu 17.38).

Atri. A hymn-seer, a celebrated sage and author of many Vedic hymns. He appears in the Vedas in hymns addressed to Agni, Indra, the Aśvins and Viśvedevas in their praise. Maṇḍala V of the *Ṛgveda* is attributed to the family of Atris. There are references to Atri and the Atris in the whole of the *Ṛgveda*. The word occurs, in singular or in plural, about 50 times in the *Ṛgveda*. The words mentioned are: Atriḥ, Atrayaḥ, Atrim, Atraye, Atribhyaḥ, Atreḥ, Atrīṇām, Atre and Atrivat. In the *Ṛgveda* (1.112.7), a story is often told that Atri suffered from heat and that the Aśvins mitigated his suffering. It is said that he fell into the fire-pit (1.118.7; 119.6). He wanted that the people should be the rulers and for this he struggled against the king and was imprisoned (5.66; 5.7.8.4; 10.39.9). He has been called *Pāñcajanya* (1.117.3). He is said to have been the Purohita of the Five Tribes. In the Svāyambhuva Manvantara, he appears as one of the 10 Prajāpatis or mind-born sons of Brahmā, being born from his eye (Bhāg. 3.12.21-24), from his forehead (Vāyu. 2.4.22) or from his ears (Brahmāṇḍ. 2.9.23). These mind-born sons having died by the curse of Śiva, Brahmā performed a sacrifice, at the beginning of the present Vaivasvata Manvantara, and Atri was born from the flames of Agni. He was born a leper but was cured through his austerities and devotion to the gods. He had Anasūyā (q.v.) as his wife. He with his wife was engaged in meditation at Mount Ṛkṣa for the birth of a son. He praised Trimūrtis, who appeared before him and blessed him with three glorious sons, being their own parts (aṁśas). Accordingly, Dattā (Viṣṇu), Durvāsā (Śiva) and Soma (Brahmā) were born (Bhāg. 4.1). There are also many stories connected with their birth as Atri's sons. He had also two sons: Soma and Aryamā (Mb. Śānti. 208.3-10). He was appointed by Brahmā for creation of the world (Matsya. 23.2-20). There is also a reference that Maharṣi Puṣkala was his son (Mb. Ādi. 60.6). In the Svāyambhuva Manvantara, he adopted Uttānapāda (Brahmāṇḍ. 2.36.84-90; Ha. Vaṁ. 1.2). He had a religious discourse with the sage Gautama (Mb. Vana. 183). He had also a daughter named Brahmavādinī (Vāyu. 70.75-76). He paid a visit to Bhīṣma, who was on his death-bed (Bhāg. 1.9.7). In the *Rāmāyaṇa*, an account is given of the visit paid by Rāma and Sītā to one Atri and Anasūyā in their hermitage, when they both received them most kindly (see *Anasūyā*). As a Ṛṣi or sage, he is one of the seven sages (*Saptarṣis*), who were all sons of Brahmā, and represents in astronomy one of the stars of the Great Bear situated in the north. He is also the author of two codes of laws known as *Atri-smṛti* and *Atri-saṁhitā*, both the works written in nine chapters. According to *Matsya-purāṇa* (252.1-4), he also authored a work on architecture. He is said to have produced the moon from his eye, while he was practising austere penance (Bhāg. 9.14.3), the moon being in consequence called Atrija, etc. One of the roles of Atri and his descendants appears to have been to protect the Sun against the eclipse demon Svarbhānu (the Rāhu of post-Vedic mythology). This is referred to in the *Atharvaveda* (13.2.12), as the maintenance of the Sun in the sky, and in the *Ṛgveda* (5.40.8) as the establishment in the heavens of the eye of the Sun, which became obscured during an eclipse. To defeat Svarbhānu and deliver the Sun from the darkness, Atri composed a 'fourth prayer' which enabled him to find the Sun again. It has been suggested by Ludwig that this was in addition to the usual liturgy of three prayers against an eclipse.

The descendants of Atri were the Ātreya, who included, apart from his sons, the physician Ātreya, and king of the Lunar dynasty like the Bhāratas: Pāṇḍavas and Kaurvas. Also one of Atri's descendants was Prabhākara, who married the 12 daughters of Bhadrāśva (or Raudrāśva), an early Paurava king. From Prabhākara's sons descended the best of the

Ātreya gotras (families). The dynasty of Atri has been mentioned at several places (Brahmāṇḍ. 3.8.74.87; Vāyu. 70.67-78; Liṅg. 1.63; Brahma. 9.1; Ha. Vaṁ. 1.31.12-17). The Mantrakāras of Atri family have been mentioned in the *Matsya-purāṇa* (145.107-8), *Brahmāṇḍa-purāṇa* (2.32.113-114) and *Vāyu-purāṇa* (59.104).

Atri and Dattātreya are represented in Indian sculpture. Dattātreya is generally shown as a wandering mendicant. He has ash-marks all over his limbs and is followed by four dogs, who are supposed to represent the four Vedas. Dattātreya is known to be a son or an *avatāra* of Viṣṇu. Sage Atri is occasionally represented with his chaste wife Anasūyā (q.v.).

Atri(s). A son or descendant of Atri (Ātreya). Some of Atri's family are traditionally regarded as the composers of several Ṛgvedic hymns. There were two female seers of this family, Apālā and Viśvavārā, also said to have composed hymns. Other descendants include Dattātreya, Durvāsas, Bhāratas, Pāṇḍavas, Kauravas, etc. See *Ātreya, Atri*.

Atri-āśrama. An ancient hermitage, located in South India. Rāma visited it along with Sītā and Lakṣmaṇa. It was the hermitage of sage Atri, husband of Anasūyā (qq.v.). Its name has been suggested as Citrakūṭa, but its precise location cannot be identified correctly.

Atri Bhauma. A hymn-seer (Ṛg. 5.27, 37-43; 76; 77; 83-86; 9.67.10-12; 86.41-45; 10.137.4).

Atri Deva Vidyālaṅkār. Modern Sanskrit scholar, whose chief works are: *Saṁskṛta Sāhitya meṅ Āyurveda* and Hindi translation of *Caraka-saṁhitā*, of *Aṣṭāṅga-saṅgraha* and of *Aṣṭāṅga-hṛdaya.*

Atriṇāda. This term ('not eating grass') was applied, according to the *Bṛhadāraṇyaka-upaniṣad* (1.5.2), to a newborn calf.

Atri Sāṅkhya. Name of a hymn-seer (Ṛg. 10.143).

Atri-smṛti. One of the ancient Smṛtis. It has been referred to in the *Manu-smṛti* (3.13). Works entitled *Ātreya Dharma-śāstra, Atri-saṁhitā* and *Atri-smṛti* are also found.

Atrīśvara. Name of a sacred place (*tīrtha*) in Vārāṇasī.

Aṭṭa, Aṭṭāla. High, lofty. A technical term used in Hindu Architecture.

Attadana. An ancient Buddhist monastic term. It means a monk's presenting his own case before the Saṅgha by himself so that the Saṅgha may remain 'clean' and the *Pātimokkha* may be recited. The Buddha has laid down that under the following circumstances a Bhikkhu can present his 'case' before the Saṅgha by himself: (i) He knows the proper time to present his 'case' before the Saṅgha; (ii) He is definite that the 'case' when presented will be of some use; (iii) He possesses the idea that fellow-Bhikkhus would take the right stand in accordance with the Dhamma and Vinaya; (iv) He knows that if the 'case' is presented before the Saṅgha, there would not arise any 'dissension' or 'schism' in the Saṅgha.

Attadanta Sutta. A *sutta (sūtra)* in Pāli, preached by the Buddha when he had proceeded to decide the dispute between the Śākyas and the Koliyas. After the sermon had been delivered, the two factions settled their differences amicably and 500 members of each side joined the Buddhist Order. This is the 15th *sutta* of the *Aṭṭhakathā* and deals with several aspects of self-control and furnishes an account of some of the qualities necessary for becoming a sage.

Aṭṭahāsa. An incarnation of Śiva, who was born in the present Manvantara on the

Aṭṭahāsa peak of the Himālayas (Vāyu. 23. 192). He had the following disciples: Sumantu, Varvarī, Kabandha and Kuśikandhara (Śiva. Śata. 5).

Aṭṭahāsa. Name of a *tīrtha* (sacred place) for the Manes (Matsya. 22.68).

Aṭṭahāsa. Name of a Liṅga in Vārāṇasī.

Aṭṭahāsa. One of the Pīṭhas where Sati's lips are said to have fallen. It is in the eastern part of Lābhpur in the district of Birbhum in Bengāl. The name of the goddess here is Phullarā. It is 11 kms from the Amodpur railway station.

Aṭṭakathā (Malayālaṁ). This is (literally, a 'story for dance performance' from *Atu* 'to dance' and *Kathā* 'story'), the generic name for the literary works specially written for Kathakali performance. The progenitor of this literature is believed to be one Vīra Kerala Varma (q.v.), a member of the royal family who flourished during the latter half of the 17th century. The prince was popularly known as Koṭṭārakkarā Thampurān. In his *Rāmanāṭṭam*, the *Rāmāyaṇa* has been divided into eight parts so that all these parts are staged on eight days. The term *Rāmanāṭṭam* became obsolete when it was later replaced by Kathakali.

The structure of the *aṭṭakathā* consists of *padams* (songs) which represent the dialogues of the characters, *ślokas* and *daṇḍakas* (metres having more than 26 syllables in one foot) which narrate the incidents and describe the interlinkages in between the scenes. The *padams* and *daṇḍakas* are in Maṇipravāla language and the *ślokas* in pure Sanskrit. Koṭṭarakkarā Tampurān's *Rāmanāṭṭam* plays paved the way for the popularity of *aṭṭakathā* literature in Malayālam extending up to the first half of the 20th century. A few years later comes Koṭṭayam Thampurān, who was the author of four *aṭṭakathās*. Among the other aṭṭakathā writers of the 18th century, two stand out — Kārtika Thirunal Rāma Varmā Mahārāja (1724-98) and Aśvati Tirunal Rāma Varmā Tampurān (1756-94, qq.v.). Among all the *aṭṭakathā* writers none equals Unnayi Varier (q.v.), who is believed to have lived during the end of the 17th and beginning of the 18th century. Many *aṭṭakathā* works have been produced during the next two centuries.

Aṭṭālaka. 'An apartment on the roof; an upper story', a tower, a military post.

Aṭṭālika. A two-storeyed building, which had possibly more than this number. Kauṭilya in his *Arthaśāstra* (2.3) refers to such buildings in the construction of a fort. Dealing with towers, he observes that, in the intervening space between them, measuring 20 *daṇḍas*, there should be constructed a wide street with two-storeyed buildings (*aṭṭālika*) on either side. Such structures which were to be two times and a half as long as they were wide, had to be sheltered with a roof. According to Kauṭilya, 192 aṅgulas were equal to 1 *daṇḍa*, equivalent to the present 12 feet; the intervening space would be 240 feet. Such types of houses are mentioned in the *Rāmāyaṇa*, the *Mahābhārata*, etc. The word 'aṭṭālikā' is still in use.

Aṭṭālikā. Name of a country.

Attanagalu-vihāra-vaṁsa. Pāli chronicle in prose and verse, composed in the 2nd half of the 13th century. It describes the history of the temple of Attanagalla, giving an account of the life of King Siri-saṅghabodhi and his queen.

Attapa. The name of the 19th heaven of Buddhism.

Attapati Bhāga. One-eighth share; it was a notorious tax introduced by Śaṅkaravarman, King of Kaśmīr (r. 883-902). As its name implies it was apparently a levy of one-eighth on the sale price of commodities sold in the market. Even the temples were not spared as tax was levied on the profits arising from the sale of incense, sandalwood and other articles of worship. In this manner this ruler 'plundered straightaway 64 temples, through special officers under the pretence of exercising supervision'. This and such other taxes ruined the entire country.

Aṭṭaprakāram (Malayālam). Literally meaning mode of acting, it is the general term given to stage manuals prepared for such dance dramas of Kerala as Kuttu, Kutiyattam and Kathakali.

The authorship of most of them is attributed to Tolan (q.v.), who flourished in the 11th century. Tolan played a significant role in the production of Sanskrit drama and it is possible that he was the author of the first manuals. But many of the existing works seem to belong to much later generations, the forward limit being the 15th century. As they are instructional works, the prose comes nearest to the spoken language and the sentence structure remains simple.

Aṭṭha-garu-dhamma. An ancient Buddhist monastic term, which means the 'Eight Important Rules'. These rules ought to be observed by the nuns most scrupulously and sincerely throughout their lives. These are: (1) Respect must be paid to a monk, even if he has been ordained just a day before, by a nun who is even 100 years old; (2) A nun must not spend her 'rainy resort' at a residence where there is no monk; (3) Every fortnight a nun must ask the Bhikkhu Saṅgha the data of *Uposatha* and the day for 'exhortation' *Ovada*; (4) After the 'rainy resort' a nun must 'invite' (*pavarna*) in the presence of both the Saṅghas for three things, viz. what was seen, what was heard, and what was suspected against her; (5) If a nun happens to commit a 'grievous offence', she should undergo a *Manatta* lasting a fortnight before both the Saṅghas; (6) When a *Sikkhamana* (probationer) has trained herself in 'six rules' for full two years, she can then seek for *Upasmpada* from both the Saṅghas; (7) A nun must not abuse or revile a monk on any account; (8) Monks an alone admonish or exhort the nuns but never can a nun admonish or exhort a monk. The above rules were laid down by the Buddha when Ānanda advocated for the inclusion of the women-folk in the Saṅgha. The Buddha with much reluctance granted the admission of the women-folk in the Buddhist Order but with the conditions mentioned above.

Atthaka (Aṣṭaka). A famous seer, composer and reciter of sacred hymns. It has been claimed that this ascetic and others were gifted with the sacred eye and had incorporated the teachings of Kassapa Buddha into their lore. That was why at that time the three Vedas were in conformity with the Buddhist Dhamma and that subsequently the Brahmins rescinded it. He has been identified with Aṣṭaka, the author of the *Ṛgveda* (10.104), unless this name is interpreted as a corruption of Atri.

Aṭṭhakathā (Sanskrit Arthakathā). Generic designation of commentaries on Pāli works. To clear the original text, at first the story was indicated and thereafter the meanings of the words were given. On every work of the *Tripiṭaka* (q.v.), such Aṭṭhakathās are extant. The practice of writing Aṭṭhakathās was most probably begun in Śrī Laṅkā in the Siṁhali language. Afterwards when Buddhism declined in India, there was felt a necessity of bringing the Aṭṭhakathās from Śrī Laṅkā. In the 4th century A.D. Ācārya Revata sent one of his brilliant disciples, Buddhaghoṣa to Śrī Laṅkā on this mission. Buddhaghoṣa by writing his celebrated work, *Visuddhimagga*, pleased the Buddhists in Laṅkā and at the same time was instrumental in getting cooperation from them in translating the Siṁhali works into Pāli. Ācārya Buddhadatta and Dhammapāla also wrote *Aṭṭhakathās* in this tradition on several works.

Atthaśālinī. Pāli commentary by Buddhaghoṣa (q.v.) on *Dhammasaṅgaṇi* (q.v.), included in the *Paramattha-kathā* (q.v.). Besides explaining technical terms of Buddhist psychology, *Atthaśālinī* contains some historical and geographical information. The introduction gives the contents of the Abhidhamma texts and discusses various textual problems. It exhibits more freshness and originality in treatment, though it is less scholastic in style as compared to *Visuddhimagga* (q.v.). Kosambi, however, expresses doubt about Buddhaghoṣa's authorship of this work.

Atthavibhāvanī. Same as *Abhidhamma-vibhāvanī* (q.v.).

Atthisena Jātaka (Sanskrit Asthisena Jātaka, q.v.). *Jātaka* story in Pāli, which was related when the Buddha saw some monks of Ālavī begging everywhere for materials and aid for building houses for themselves.

Āttisūḍi Ātti (The Flower-wearer, meaning Śiva). An ethical work by the Tamil poetess Avvai or Avvaiyār (fl. 13th cent.), consisting of 108 didactic aphorism; it commences with words beginning with letters in their order in the Tamil alphabet. The work begins with an invocation. The influence of the work is so great that it has become a literary genre also.

Āttisūḍi Ātti states the eternal truths and the perennial wisdom of ages in the most cryptic language. It is prescribed among other texts in the curricula for elementary education in Tamil. The profound maxims are current to this day in the Tamil country. Some maxims are: 'Be interested in virtuous deeds. Avoid anger. Learn while you are young. Don't avoid munificence.'

Attlee, Clement Richard (1883-1968). Prime Minister of Great Britain (1945-50, 1950-55). He was elected to Parliament in 1922 and continued to be a member of the House of Commons till 1955, when he was raised to the peerage. He became the leader of the Labour Party in 1931. He held Cabinet posts in the War Cabinet of Winston Churchill, whom he succeeded as Prime Minister in 1945 when the Conservative Party was defeated in the General Election after the Second World War. He played a prominent role into winning Independence for India in August 1947 on the basis of partition of India into India and Pakistan.

Attock. A small town with a fortress in the Rāwalpiṇḍī district in the Punjāb (now in Pakistan). The meaning and origin of Attock are both doubtful. It is learnt from the *Tabaqāt-i-Akbar*, the *Tārikh-i-Murassa*, and other native works, and even from the Hindus of the present day that Atok was formerly called Atok-Banāras. The name is said to have derived from Aṭ'k, a barrier; and it was said that the Hindus formerly hesitated to go by the west of the Indus, lest they lose caste. But the Hindus, from the most ancient times, have spread westward, as now, even to Russia in Europe, and to Africa. According to Fraser, Attock, in the desert tracts in Khorasan, means the skirt or foot of the hills, and commencement of the desert, and it is commonly used for the desert itself in these parts. The fortress is built on a precipitous slope of bare and rugged hills overlooking the Indus river, close to the left bank on the road from the Punjāb to the Kābal. The Indus, when in flood, runs below in an impetuous torrent, foaming in whirls around the jutting rocks called Tel-Jalalia and Tel-Kamalia, from the names of two of the Raushanai sect who were flung from the summits during the reign of Akbar. At this place the Kābal river joins the Indus river. It is 90 kms from Rāwalpiṇḍī and 72 kms from Peśāwar.

Āṭṭūr Kṛṣṇa Pishārody (1875-1964). Malayālam writer, who translated Kālidāsa's *Śākuntalam* into Malayālam, but his magnum opus is an exhaustive work on classical music — *Saṅgīta Candrikā* (1954). For children, he brought out *Laghu-Rāmāyaṇam* (1918).

Ātukkalayil Ninnu Araṅgatteku (From the Kitchen to the Forum). Malayālam drama by V.T. Raman Bhaṭṭatirippāḍ, published in 1930. It describes the miseries of the women of the Nambūdiri community in Kerala; it is a merciless indictment of the dowry system and the practice of young girls being married off to old men. A young Nambūdiri girl Teti and her cousin Mādhavan have grown up together and they have pledged their tender hearts to each other. Teti's father is on the lookout for a bridegroom for his daughter and after comparing the horoscopes of the 'boys', the choice ultimately falls on a thrice-married old man. But the things do not proceed that way; at the time of the wedding ceremony Teti's brother, Kuncu, obtains an injunction order against the marriage. Ultimately Teti and Mādhavan are united. The play depicts the life and practices of the Nambūdiri community in faithful terms.

Atul Candra Cakravarti. Sanskrit scholar of Calcuttā, who has traced the Kṛṣṇa story in Sanskrit literature (1976-77).

Atul Candra Hazārikā (1903-86). Assamese dramatist and poet. Born in Latashil, he was Professor of Assamese in Cotton College and a Lecturer in Gauhāṭi University. His dramas divide themselves into three classes — those based on Puranic episodes and anecdotes: *Nandadulāla* (1935), *Kurukṣetra* (1936), *Rukmiṇi-haraṇa* (1949), *Behulā, Narakāsura* (1930), *Śakuntalā, Niryātitā, Campāvati* and *Śrī Rāmacandra*; on historical events: *Banij Konwar, Kanauja Kunwārī* (based upon the feud between Pṛthvīrāja and Jayacanda on Saṁyuktā); *Chatrapati Śivājī* and *Tikendrajit*; and on miscellaneous topics. His popular poems are: *Pāñcajanya Kathā Kīrtana*, etc. He also edited the magazine, *Milana*.

Atul Candra is largely responsible for liberating the Assamese stage from Bengāli domination. Recipient of the Padmaśrī and Sāhitya Akademi Awards, he was a former President of the Assam Sāhitya Sabha.

Atula (fl. 11th cent.). Sanskrit poet and author of the *Mūṣikavaṁśa* (q.v.), a historical poem, describing in 15 cantos the kings of Mūṣika, i.e. of South Ṭravancore.

Atulavikrama. Name of a king of the Solar dynasty. According to *Bhaviṣya-purāṇa*, he was the son of Krodhadāna.

Atur. A town in the Salem district of Tamil Nāḍu. Kari Raman, a temple in the Periya Kalrayan, is a shrine of great sanctity. Great beds of magnetic iron ore occur in the hills.

Āturapratyākhyāna. See *Āura-Paccakkhāṇa*.

Atyagniṣṭoma. The 5th Soma *saṁsthā*, a variety of Agniṣṭoma. It is the name of the second of the seven modifications of the Jyotiṣṭoma; also the verse recited at the close of that ceremony.

Atyaṁhas Āruṇi. A religious teacher, who sent one of his disciples to Plakṣa Dayyāṁpati for seeking clarification about Sāvitrāgni, but the disciple was severely reprimanded (Tai. Brā. 3.10.9.3-5).

Atyanta-abhāva. Absolute non-existence. One of the four types of non-existence. If in a locus, a thing is never present, then it is said that there is in that locus the absolute non-existence of that thing. This type of non-existence is held to be eternal by the logicians, though this is denied by the Advaitins. See *Abhāva*.

Atyanta-abheda. Absolute non-difference.

Atyanta-asat. Complete non-being; non-existence.

Atyanta-bhinna. Absolute difference.

Atyantapradeśa. A direction which crosses the limit, i.e. a general rule for the performance of rites.

Ātyantika-duḥkha-dhvaṁsa. Final annihilation of sorrows.

Ātyantika-pralaya. The state wherein the individual obtains release from the bondage of matter.

Atyarāti Jānantapi. A conqueror of the earth. Despite the fact that he was not a king, Vāsiṣṭha Sātyahavya anointed him as 'Indra' by means of a Rājasūya Yajña. This assisted him in conquering the earth. When Vāsiṣṭha Sātyahavya demanded his reward, he remarked that after he had conquered the Uttara Kurus, he would hand over the entire kingdom to him and he would serve him as his commander-in-chief. At this Sātyahavya replied that no man could ever conquer the Uttara Kurus and that he had deceived him. Sātyahavya then deprived him of his prowess and got him killed by Amitratapaṇa Śuṣmiṇa Śaivya, a son of King Śivi (Ai. Brā. 8.23). The story inculcates the moral that a Kṣatriya should not betray a Brahmin.

Atyāśramī. A Sannyāsī, who lives in the fourth order, which is better than all the remaining three orders (āśramas). He has full self-knowledge, is unmindful of his personal life and has broken the fetters of family, property and all worldly ties. Such a Sannyāsī has attained for what other Yogīs aspire.

Atyavapīḍitaka-cumbana. A greatly-pressed kiss which is effected by taking hold of the lower lip between two fingers and then touching it with great force with the lips (*Kāmasūtra* 2.3.12).

Atyaya. Fixed fines. One of the items in the revenue structure which constituted the body of income (*āyaśarīram*) comprising the following heads, i.e. capital (*mūla*), share (*bhāga*), premia (*vyājī*), gate duty (?) (*pargha*), taxes (*kiripta*), premia on coins (*rūpika*) and fixed fines (*atyaya*) (Kauṭilya, Artha. 2.6).

Au. This word means Maheśvara or Śiva (Agni. 348). It is the 14th letter (vowel) of the Davanāgarī alphabet. Its importance and glory has been explained in the *Kāmadhenu-tantra*.

Auboyer, J. See *Haertel, H.*

Aucathya. See *Dīrghatamas.*

Auceyu. See *Ṛteyu.*

Aucitya. Propriety. In poetics, it is the very life of poetry endowed with *Rasa*. In fact, it can be called the very soul of *rasa*. Nothing mars the aesthetic sentiment as *anaucitya* or impropriety does. Aucitya, as the very life of poetry, pervades every component of poetic composition, the word and the meaning, parts of speech, sentence, discourse, etc.

Aucitya consists of an appropriateness or fitness of words and ideas. Kuntaka accepts it as an essential quality. Ānandavardhana was the first to insist on all other factors being appropriate in relation to sentiment. Kṣemendra elaborated it in all its aspects. See *Aucitya Sampradāya*.

Aucitya Sampradāya. 'The Propriety School', which was the last of the classical schools of poetics. The School took as its theme Ānandavardhana's verse from the *Dhvanyāloka*: 'There is no other circumstance which leads to violation of *rasa* than impropriety; the supreme secret of *rasa* consists in observing the established rules of propriety.' Kṣemendra, the founder of the Aucitya School, took this idea to the extreme and said that *aucitya* (propriety) was the essence of *rasa*, and it was propriety which gave the basis of aesthetic pleasure when one enjoyed the delights of *rasa*.

Aucitya-vicāra-carcā. A unique Sanskrit work on poetics by Kṣemendra (q.v., *c.* 1080), which contains 39 Kārikās with his own Vṛtti, and 606 illustrations taken from various works. The work develops the concept that aucitya (appropriateness or propriety) is the essence of Rasa. Propriety is the life of all poetical compositions because Guṇa, Alaṅkāra, and Rasa, used improperly, not only do not beautify the poem, but lose their own beauty also. Profuse with illustrations, it incorporates the author's criticism of what he considers to be defects.

A-ud. A rite prevalent in Mathurā (U.P.) in which jars of water are set on a little masonry platform, near a village twice annually, to lay the ghost of some childless person.

Audabhāri. A patronymic of Khaṇḍika (Śa. Brā. 11.8.4.6).

Audaka. Name of a place where Narakāsura with his 10,000 girls was once imprisoned. It is a plateau on the top of Maṇiparvata. Because water was in plenty there, the place was called *Audaka*. An asura named Nūrū was the keeper of this plateau (Mb Sabhā.).

Audaka. Water carrier, who sprinkles the bridegroom and the bride with water.

Audamaya. Purohita of Aṅga Vairocana (Ai. Brā. 8.22). According to Weber, it is the name of Ātreya. In certain manuscripts, Udamaya is also given.

Auḍambara (Oḍumbara). A self-governing clan. Their coins like those of the Tṛgarttas have been traced in the Paṭhānkoṭ district.

Audambarāyaṇa. A descendant of Udambara. This is the patronymic of a grammarian mentioned in the *Nirukta* (1.1).

Audanya. 'Descendant of Udanya or Odana' is the patronymic in the *Śatapatha-brāhmaṇa* (13.3.5.4) of Muṇḍibha, who is credited with inventing an expiation for the crime of slaying a Brahmin. In the *Taittirīya-brāhmaṇa* (3.9.15.3) the name appears in the form of Audanyava.

Audarya. The fire in the stomach; the fire of appetite. See *Tejas*.

Audārya. Generosity, magnanimity. It consists in polite and courteous behaviour at all times.

Audavāhi. Name of the preceptor of Bhāradvāja (Bṛ. Upa. 2.5.20; 4.5.26).

Audayantṛka (Pkt. Odayantṛka). They were artisans connected with the hydraulic engines.

Audayika. The state in which *karma* takes its effect and produces its proper results in the ordinary manner.

Audbhāri. 'Descendant of Udbhāra' is the patronymic in the *Śatapatha-brāhmaṇa* (11.8.4.16) of Khaṇḍika, teacher of Keśin.

Auddālaka Tīrtha. Name of a holy place in ancient India. It got this name as the sage Uddālaka (q.v.) lived there. It is believed that if one bathes in this holy place, one will be absolved of all his sins.

Auddālaki. Name of Naciketas, who was the son of Uddālaka (Kaṭha. Upa. 1.11). Also a descendant of Uddālaka, whose father was Aruṇa, the patronymic of a teacher named Asurabinda (Jai. Brā. 1.75) or Kusurubinda (Ṣaḍ. Brā. 1.16) and of Śvetaketu (Śa. Brā. 3.4.3.13). See *Auddālaki-Śvetaketu*.

Auddālaki-Śvetaketu. Son of the sage named Uddālaka Āruṇi. In Vātsyāyana's *Kāmasūtra* (1.1.19), he has been mentioned as an early writer of Kāma-śāstra; and according to the *Mahābhārata* (Ādi. 128.16-20), he laid down certain rules of conduct. In the *Mahābhārata*, it is stated that women were free in early primitive times to have sexual relations with any one they liked, even though they were married. This custom, however, was abolished by Śvetaketu, son of Uddālaka. This proves that the Āryans had passed through a stage of society when such intercourse was tolerated in society.

Audgātra-sāra-saṅgraha. A collection of the different *vidhis* (modes) of the *Sāmaveda*. There is a *Śrauta-sūtra* of the *Sāmaveda* known as *Drāhyāyaṇa*. There is some difference between this *Śrauta-sūtra* and the *Lāṭyāyana-śrauta-sūtra*. The *Drāhyāyaṇa-śrauta-sūtra* belongs to the *Rāṇāyanīya-śākhā* of the *Sāmaveda*. Madhva Svāmī has written a *bhāṣya* on this *śrauta-sūtra*. Rudraskanda Svāmī has embellished this *bhāṣya* in his *Audgātra-sāra-saṅgraha*, written in Sanskrit.

Audgrahaṇa. Name of the six 'elevatory' *ājya* oblations, also called *dīkṣāhuti*, performed at the *dīkṣā* in which 12 ladling operations take place.

Audhelia. A small hybrid caste, its name having been derived from the word Udharia, meaning a person with clandestine sexual intimacies. The Audhelias are a mixed caste and trace their origin to Daharia Rājpūt ancestor, by one Bhūri Bandī, a female slave of unknown caste. The Audhelias venerate Bulha Deva and Devī, to whom they usually offer pigs. Their principal festival is the Holi, at which their women are formerly engaged to perform as professional dancers. They usually burn their dead and remove the ashes on the third day, throwing them into the nearest stream. Audhelias freely allow widow marriages and divorce.

Audi. The 4th solar month of Tamils, answering to the Hindu Śrāvaṇa.

Audience. The *Skanda-purāṇa* (2.6.4.10ff) describes and classifies the audience (Śrotā) on the stories of Viṣṇu. It is of two categories: Pravara and Avara. The first category is like the birds: *cātaka*, swan, parrot and fish; the second category is like the wolf, the *bhūruṇḍa* (bird), bull, camel, etc. The *Cātaka* is one who, leaving all other things, is intent on hearing the life of Kṛṣṇa; one who takes the essence is the 'Swan'; the 'Parrot' is one who goes on saying 'well-well', thereby encouraging the story-teller and others from the audience; and the 'Fish' is the loving person. One who curves his nose is the 'Wolf'; the 'Bhūruṇḍa' is one who teaches others, but does not practise himself; one who practises all that he hears without giving thought to it is the 'Bull', as a bull enters the sweet grape-orchard and also the cornless field of the Kathā; one who leaves the sweet and takes interest in the opposite is the 'Camel'.

Audraṅgika. A collector of the *udraṅga* tax, which was a charge on permanent tenants. It has also been called a principal tax.

Auḍulomi. Name of a sage-philosopher, whose reference occurs several times in the *Brahma-sūtras* (1.4.21; 3.4.45; 4.4.6) about his divergent viewpoints. As such he was earlier than Bādarāyaṇa.

Auḍulomi's doctrine is that the Ātmā is different from Brahma so long as it does not attain Mokṣa and is not joined with Brahma. This is called 'Satya-bheda' or 'Dvaita'. Among the ancient sage-philosophers are Āśmarathya and Kāśakṛtsna. Āśmarathya's doctrine is that the Ātmā is neither different from Brahma nor is it like Him. His doctrine is called *Bhedābheda-vāda* (the theory of non-difference in difference). According to Kāśakṛtsna, the Ātmā is not different from Brahma; his doctrine is called Advaitavāda (non-dualism).

Audumbara. The king of the State of Udumbara. This king once paid respects to Emperor

Yudhiṣṭhira and gave him several presents and gifts (Mb. Sabhā. 134.36).

Audumbarāyaṇa. Name of a grammarian in the *Nirukta* (1.1). He was a 'descendant of Udumbara'.

Audumbarī. A post, made of *udumbara* (Ficus religiosa), as high as the sacrificer, having a knot directed to the east, raised ceremonially by the *Adhvaryu* with the help of the *Udgātṛ* at a central point of the *sadas*, six *prakramas* to the east of the *antaḥpatya* and one *prakrama* to the south of the *pṛṣṭhyā*. It is the thicket of all posts of the *sadas*, and over which the *cadis* is laid. Raising and fixing it in a hole give rise to an *āhuti* of *ājya* (ghee).

Auḍumvara (Audumbara). Name of several places in India. According to the *Bṛhatsaṁhitā* (14.4), Audumbara was in Madhyadeśa. The Cullavagga (12.1-2), a Buddhist work, mentions a village called Udumbara to the east of Kannauj.

Auḍumvara. Cutch; its ancient capital was Koṭeśvara or Kaccheśvara (Mb. Sabhā. 52); the country of the Odomboerae of Ptolemy.

Auḍumvara. The district of Nūrpur (or rather Gurudāspur), which was anciently called Dahmeri or Dehmbeori, the capital of which is Paṭhānkoṭ (Pratiṣṭhāna) on the Rāvī in the Punjāb; it was also called Uḍumvara (*Bṛhatsaṁhitā* 14). There was another Uḍumbara to the east of Kannauj.

Audyānaka Tīrtha. Name of a sacred place (Padma. 1.38.68).

Aufrecht, Theodor (1821-1907). Brilliant German Sanskritist, who was the author of several catalogues of Sanskrit manuscripts, the most important of these being *Catalogus Catalogorum*.

Born in Leschnitz, Upper Silesia, Aufrecht went to Berlin to study classical philology and Oriental languages. After obtaining a doctor's degree in 1847, he was appointed a Lecturer in 1850 in Berlin. In 1852 Aufrecht migrated to Oxford to assist Max Mueller in the publication of the *Ṛgveda* with Sāyaṇa's commentary. He published the text *Ṛgveda in Roman Characters* in 1861-63; he was the first to get the credit of publication of full *Ṛgveda*, of course, the text being in Roman script. He catalogued the Sanskrit manuscripts in the Bodleian Library in Oxford (2 Vols., 1859-64) as also the Sanskrit manuscripts in the Library of Trinity College, Cambridge. He published critical editions of a grammatical work Ujjvaladatta's *Uṇādisūtras* (Bonn, 1859) and a lexicographical one, Halāyudha's *Abhidānaratnamālā* (1861). After working as Professor of Sanskrit and Comparative Philology in the University of Edinburgh, he came to Bonn as Professor of Sanskrit and lectured till 1889. While in Bonn, he published the 2nd edition of the *Ṛgveda* and the *Aitareya-brāhmaṇa* with extracts from Sāyaṇa's commentary, glossary, index of verses from *Ṛgveda* and notes (1879). He wrote many papers, chiefly on Indian literary history.

It was after his retirement that he began working on the *Catalogus Catalogorum* (2 Vols., 1891, 1896 and 1903), in which all the manuscripts known up to that time (exclusive of Buddhist and Jaina ones) were mentioned, as also names of all the known works of authors of Indian literature. Aufrecht made use of European catalogues and the catalogues of Sanskrit works in India, combining them into a general index of all Sanskrit works and their authors. This catalogue is a mine of information on the whole of Sanskrit literature listed in alphabetical order together with the commentaries and their authors. The Catalogus Catalogorum Institute in Madrās took up work on this catalogue in 1935. In addition, Aufrecht compiled catalogues of the Sanskrit manuscripts in the Libraries in Florence and Liepzig. His last catalogue of the Royal

Library, Muenchen, appeared posthumously in 1909.

On Vedic religion, Aufrecht was of the view that worship of the oldest Ṛgvedic gods, Savitṛ, Varuṇa, Dyauḥ and Viṣṇu, seemed to be superseded by the worship of newer gods. Along with Weber, he started translating *Atharvaveda* into German, but the project remained incomplete.

For the general public, Aufrecht wrote one book, *Blueten aus Hindostān* (Flower from Hindustān; Bonn, 1873). It contains his translation of Indian poems as well as a few of his own poems.

Augaja. Name of a Mantrakāra of the Aṅgirasa gotra. His other names are Ṛṣija and Asija.

Aughaḍa. The ancient Pāśupata sect has almost disappeared. Some of its followers in the form of Aghoris (see *Aghora*) are still seen. These are old Kāpālikas who under the influence of Kabīr and Gorakhanātha are seen in their new garb. A mixture of Tāntric and Kāpālika ideas can be seen in their conduct. As these are not bound by any rules, they are called *Aughaḍa* (from *Aghaṭita*).

Augharatha. Second Nṛgarājā of the Solar dynasty. He was the son of Ogharatha.

Augrasainya. A patronymic of King Yudhaṁśrauṣṭi (Ai. Brā. 8.21.7). He was a 'descendant of Ugrasena'.

Aujasa. Name of a sacred place in Kurukṣetra (Vāman. 22.51, 57.51).

Auka. Name of a king of the Solar dynasty who, according to the *Vāyu-purāṇa*, was a son of Bala (q.v.).

Aukṣa-gandhi. One having the odour of a bull's grease. This is the name (Atharva. 4.37.3) of an *Apsarā* (celestial nymph) who, along with others like the Guggulū and Naladī, apparently allude to plants of a fragrant type. Aukṣa-gandhi, therefore, presumably also denotes some sort of fragrant plant. Aukṣa in the same Saṁhitā (Atharva. 2.36.7) means 'bull's grease'.

Aukthya. A glorifying prayer in the *Sāmaveda* (Mb. Vana. 134.36).

Aulāna. According to Śyaṇācārya, it means the descendants of Ula. It is quite likely the name of Śantanu (Ṛg. 10.98.11).

Auluka. Another name for Kaṇāda (q.v.), the founder of the Vaiśeṣika philosophy. This name is said to be descriptive of Kaṇāda's habit of meditating all day and seeking food during the night like an owl, a common practice of Yogīs.

Auluṇḍya. A patronymic of Supratīka (Vaṁ. Brā. 1). He was a 'descendant of Uluṇḍa'.

Aum (Om). A mystical or sacred syllable. *Aum* is the shortest of Mantras; it is brief and easy to recall; it is a suggestive word for God. Repetition of *Aum* helps one to gain mental and emotional calmness; it helps one to overcome obstacles; it gives clarity and creates understanding. It is the most celebrated of the *bījamantras* and is named *Brahmabīja* or *Brahma-vidyā-bīja*. The syllable is known as *praṇava*, the Eternal. All words are said to be but various forms of the one sound *Aum*, according to the Upaniṣads. It represents the divine and power of God. It is the sound-symbol for the ultimate Reality. *Aum* is pronounced before beginning a sacred text, and in such cases, the *Au* is *pluta* (lengthened).

Aum appears in the *Taittirīya-saṁhitā*, *Vājasaneyī-saṁhitā* and *Maitrāyaṇī-saṁhitā*; in the first it is alluded once as *praṇava*. The essence of the treatment of this syllable *Aum* is to make it a symbol of Brahman and to substitute meditation upon it, in place of study of the Vedas — an idea helped by the doctrine, that the word represents the essence of all three Vedas, and of existence, which the *Aitareya-brāhmaṇa* first set out. The *Kaṭha-upaniṣad* declares that all the Vedas proclaim the syllable *Aum* and that is for its sake that men proclaim holiness. *Gopatha-brāhmaṇa* developed this doctrine fully which contains two elaborate accounts of *Aum*. They are followed by supplementary and later remarks which constitute the *Praṇava-upaniṣad*. To use *Aum* as 'Substitute Meditation', the Upaniṣads use many metaphors.

The sacredness of this syllable has been stressed by many authorities. Lord Kṛṣṇa declared in the *Bhagavadgītā* (10.25), 'Among words, I am the monosyllabic *Aum*'. The *Māṇḍūkya-upaniṣad* speculates that the three letters *A, U* and *M* symbolise waking, dreaming and dreamless sleep (9-11). And beyond these is the modeless fourth (*a-mātrā*), which is the Self. The *Manu-smṛti* (2.76) says: 'Prajāpati (the lord of creatures) milked out (as it were) from the three Vedas the sounds, A, U, M.' According to *Devī Bhāgavata* (5.1.22-23), the three sounds stand for Brahmā, Viṣṇu and Śiva. The *Liṅga* and *Viṣṇu-purāṇas* also identify similarly.

Aum was also used for domestic rituals. In the *Baudhāyana Dharma-sūtra* it is mentioned that a man should daily recite the Veda privately be it only the syllable. Prāṇāyāma-like breathing techniques were also elaborated to accompany the recitation of *Aum*, for purification. The ascetic also practised *Aum*, which is the root of the tree of the Veda and is its essence — and by this he becomes united with Brahman. *Aum* accompanies all Vedic mantras.

Aum is sacred to the Buddhists also. They place it at the beginning of their *Vidyā-ṣaḍakṣarī* or mystical formulary in six syllables, viz. *Aum Maṇi Padme Huṁ*. In the Nihilist School of Buddhism, *Aum* was equated with *Śūnya*, the void.

In Jainism, recitation of *Aum* was included in prayer and worship. It is considered as a *bījamantra*.

Auṁkāra-kriyā. No part of the Auṁkāra, which resembles the sound of bell, is pronounced. This Auṁkāra is an imperishable embodiment of Īśvara.

So far Yoga is concerned, when a disciple has made considerable progress in hearing the *Nāda* (Sound) then his preceptor instructs him in this Auṁkāra-kriyā.

Aum Tat Sat. 'That is the Real'; famous Upaniṣadic aphorism; the threefold symbol of Brahman; *Aum* expresses the absolute supremacy, *tat* the Universality, and *sat* the reality of Brahman.

Aumi. Name of a river, which has been identified by Cunningham with the river Anomā (Anamala) in the district of Gorakhpur, which was crossed by the Buddha, after he left his father's palace, at a place now called Candāoli on the eastern bank of the river, whence Chandaka returned with the Buddha's horse Kaṇṭhaka to Kapilvastu. But Fuehrer identifies the river Anomā with the Kudāwā Nadī in the Basti district in Oudh.

Aundha. Dārukāvana, 40 kms north-east of Parbhani in Mahārāṣṭra. It contains one of the 12 Jyotirliṅgas.

Aung, Shwe Zan (fl. early 20th cent.). Indologist, whose chief work is *A Study in Visuddhimagga-gaṇṭhi* (1910-12).

Aungier, Gerald. Governor of Bombay (1669-1707). He was the real founder of the city of Bombay who foresaw its future greatness. He may be regarded as one of the early founders of the British Indian empire. He lies buried in a nameless grave in Sūrat.

Aupacārika-vṛtti. The secondary denotation of words; metaphorical. It is of two kinds: *lakṣaṇā* (e.g. the village is on the river), and *gauṇī* (e.g. the body is a lion).

Aupādhika. Due to the limiting adjuncts.

Aupaga. Same as Kamboja (Mārk. 57).

Aupagava. A number of Ṛṣis, who were Gotrakāras of the Vasiṣṭa family. Aupagava's another name is Āpagava.

Aupagavi. Name of Uddhava (Bhāg. 3.4).

Aupajaṅghani. A disciple of Āsuri; Aupajaṅghani's disciple was Traivaṇi (Bṛ. Upa. 2.6.3; 4.6.3).

Aupakārya. Preparatory acts which are done before a ceremony begins (the evening of the day before Ekāṣṭakā day).

Aupaloma. A class of Gotrakāra Ṛṣis, who belonged to the Vasiṣṭa family. The name Apaṣṭhoma also occurs.

Aupamanyava. Name of a sacred place in Vārāṇasī.

Aupamanyava. 'Descendant of Upamanyu' is the patronymic of various persons: see *Kāmboja, Prācīnaśāla, Mahāśāla*. An Aupamanyavī-putra occurs in the *Baudhāyana Śrauta Sūtra* (22.1) as a teacher.

Aupamanyava. Name of a Ṛṣi of the Vasiṣṭa *Gotra* (family).

Aupamanyava. Name of a grammarian (Nirukta. 1.1.5; 2.2.11; 3.18). He has refuted the theory that the names of birds have been derived from the sounds uttered by them.

Aupamya. Comparison; analogy; resemblance.

Aupapadaka. (Pāli *Opapatika*), 'birth by transformation', a supernatural birth by transformation, such as is ascribed to a Bodhisattva coming from *Tuṣita* by this form of birth to this world.

Aupara. A patronymic of Daṇḍa (Tai. Saṁ. 6.2.9.4). He was a 'descendant of Upara'.

Aupariṣṭaka. Sexual union through mouth. This is usually done with eunuchs, who derive their imaginative pleasure in mouth-congress. It is the source of their livelihood as the eunuchs lead the lives of courtesans.

Works on erotics prescribe eight stages of such a congress which are as follows:

(1) *Nimittaka* or the nominal congress. When the eunuch holds the male organ with his hand and placing it between his lips moves his mouth about.

(2) *Pārśvatodaṣṭa* or biting the sides. When covering the end of the liṅgam with his fingers collected together like the bud of a plant or flower, the eunuch presses the sides of it with his lips, also using his teeth.

(3) *Bahiḥ-sandaṁśa* or pressing outside. In this the eunuch presses the end of the liṅgam with his lips closed together, and kisses it as if he were drawing it out.

(4) *Antaḥ-sandaṁśa* or pressing inside. In this posture the eunuch puts the liṅgam further into his mouth and presses it with his lips and then takes it out.

(5) *Cumbitaka* or kissing. When holding the liṅgam in his hand, the eunuch kisses it as if he were kissing the lower lip.

(6) *Parimṛṣṭaka* or rubbing. When after kissing it, the eunuch touches the liṅgam with his tongue everywhere, and passes his tongue over the end of it.

(7) *Āmra-cūṣitaka* or sucking as a mango fruit. When the eunuch puts half of the liṅgam into his mouth and forcibly kisses and sucks it.

(8) *Saṅgara* or swallowing up. The last stage, when with the consent of the man the

eunuch puts the whole liṅgam into his mouth and presses it to the very end as if he were going to swallow it up.

The Aupariṣṭaka is practised also by the unchaste and wanton women, female attendants, and serving maids, that is, those who are not married to anybody, but who live by shampooing.

The ancient authors are of the opinion that this type of sexual union is a low practice and is opposed to the injunctions of the Dharmaśāstra. It is considered to be the work of a dog and not of a man. The man also suffers by bringing his liṅgam into contact with the mouth of eunuchs and women. Vātsyāyana, however, says that the orders of the Dharmaśāstra do not affect those who frequent courtesans and the law prohibits the practice of Aupariṣṭaka with married women only. As regards the injury to the male, that can be easily remedied.

There are also male servants of some men who carry on the mouth intercourse with their masters. It is also practised by some citizens, who know each other well, among themselves. Some women of harem, when they are amorous, do the acts of the mouth on the Yonis (female organ) of one another, and some men do the same thing with women. The way of doing this (kissing the Yoni) should be known from kissing the mouth.

There is a more pervert form of Aupariṣṭaka in which men, instead of getting their liṅgam sucked by women or eunuchs, suck and perform other acts in the vagina with their tongue. This is also of 8 kinds as follows:

(1) *Adhara-sphurita.* In this the man pulls the labia majoria of the vagina with his tongue and lips and kisses them.

(2) *Jihvābhrāmaṇaka.* In this the man touches the vagina with his nose and then inserting his tongue moves it inside the vagina.

(3) *Jihvā-mardita.* In the first instance, the man kisses the vagina with his nose and lips, then agitates the opening of the vagina with his tongue, and finally vigorously penetrates his tongue in the vagina and agitates it.

(4) *Cūṣita.* In this form, the man sucks the vaginal fluid secreting as a result of the *Jihvāmardita*, as above.

(5) *Ucchūṣita.* In this form the man with both hands raises the thighs of the woman, kisses her navel and vagina, and then inserting his tongue inside her vagina, moves it all-around and finally sucks the vaginal discharge.

(6) *Kṣobhaka.* In this form, the man, catching hold of the thighs of a woman brings her vagina near his chest, supports his head on the hands of the woman, then penetrating his tongue in the vagina, performs intercourse with it, and finally sucks all the vaginal fluid which may discharge during the process.

(7) *Bahu-cūṣita.* In this form the man in sitting or standing position catches hold of the waist of a woman who may be lying in a bed and putting the waist on his shoulders (feet of the woman stretched on the shoulders so that the neck of the man is in the centre), penetrates his tongue in the vagina, performs intercourse with it and then finally sucks up all the vaginal fluid which may have discharged in the process.

(8) *Kākila*; it means like a crow. When a man and a woman lie down in an inverted order, with the head of the one towards the feet of the other, and carry on congress wherein the man with his mouth sucks the woman's vagina and the woman with her mouth sucks the man's penis.

The mouth congress should never be done by a learned Brahmin, by Minister that carries on the business of a State, or by a man of good reputation. It need be practised only in particular cases. A man should, therefore, pay regard to the place, to the time, and to the practice which is to be carried out, as also to whether it is agreeable to his nature and to himself and then he may or may not practise these things according to circumstances (*Kāmasūtra* 2.9.1-45; *Ratirahasya* 10.66; *Kandarpa-cūḍāmaṇi* 2.9.1-39; *Paurūravas-manasija-sūtra* 34; *Smaradīpikā* 114-25;

Bābhravya-kārikā 2.42-50; *Rati-ratna-pradīpikā* 6.21.53).

Aupasada. The domestic fire, with which the Pākayajñas are performed.

Aupāsana (agni). Fire for sitting near, i.e. the sacred domestic fire, kept from the marriage ceremony by the householder, and the sacrificer is called *āhitāgni* by worshipping this fire.

Aupāsana. Domestic fire to which *aupāsana* oblation is offered; from it fire is taken for cooking *brahmaudana*.

Aupaśavi. Name of a grammarian (Śu. Prā. 3.132).

Aupaśmika. Complete subsidence or vision-deluding *karmas.* In Jainism, by proper efforts *karma* may be prevented from taking effect though it still continues to exist. This is one of the 'states of being' within the doctrine of *guṇasthāna.* See *Guṇasthāna*.

Aupasthala. A Gotrakāra of Vasiṣṭha Kula.

Aupasthava. A *gaṇa* or class of Ṛṣis belonging to the Viśvāmitra Gotra.

Aupasvatī. Name of a disciple of the son of Pārāśarī (Bṛ. Upa. 3.5.1).

Aupasvatī-putra. 'Son of a female descendant of Upasvant'(?), is mentioned as a pupil of Pārāśarīputra in a Vaṁśa (list of teachers) of the *Bṛhadāraṇyaka-upaniṣad* (6.5.1).

Aupatasvinī. A patronymic of Rāma (Śa. Brā. 4.6.1.7). He was a 'descendant of Upatasvina'.

Aupapātikam. Name of the first Jaina Upāṅga.

Aupavastra. Food suitable for the fast day.

Aupaveśi. A patronymic of Aruṇa, the father of Uddālaka (Kaṭha. Saṁ. 26.10). See *Aruṇa Aupaveśi*. He was a 'descendant of Upaveśa'.

Aupāvi Jānaśruteya. Name of a Rājarṣi (Śa. Brā. 5.1.1.5-7). He had performed a Vājapeya Yajña (Mai. Saṁ. 1.4.5). He ascended to the other world. He was a 'descendant of Upāva'.

Aupāyanika. Presents offered to a king. This is a reference to an item of revenue which came within the ambit of a revenue source called *Rāṣṭra*.

Aupoditeya. Another name of Aupoditi (q.v.).

Aupoditi. Son of Vyāghrapāda, a commander of the Kurus. He is also known by his patronymic Gaupālāyana (Bau. Śrau. 20.25). He was the son of a lady named Upoditā (Śa. Brā. 1.7.4.16). The Kaṇva recension of the *Śatapatha Brāhmaṇa* mentions his name as Tumiñja Aupoditeya Vaiyāghrapādya (1.9.3. 16).

Aurangābād. Name of a Janasthāna of the *Rāmāyaṇa*.

Aurangābād. City situated 280 kms north-east of Bombay. In the mid-17th century, it was the headquarters of Aurangzeb's government. Near this place there are 7th century Buddhist cave temples and famous rock-cut shrines of Ellorā (q.v.).

Aurangābād Hills. Prasravaṇagiri, situated on the bank of the Godāvarī, graphically described by Bhavabhūti in the *Uttara-Rāmacarita*. In one of the peaks of the hills dwelt Jaṭāyu of the *Rāmāyaṇa*.

Aurangzeb (I; 1618-1707). 'Muslim emperor of North India who is usually perceived as completely opposed in temperament to his great-grandfather, Akbar. If Akbar's reign is characterised by the word "tolerance", then Aurangzeb's is summed up in "persecution".

'Aurangzeb observed the precepts of Islam faithfully. He lived in the palace almost as an ascetic and, like his great-grandfather, turned to a largely vegetarian diet. A strict legalist, he could not condone the "idolatry" of his Hindu subjects. Ironically, his fanatical dedication to Islam did more to hamper the spread of that faith than did Akbar's alleged apostasy. Under Aurangzeb, Hindu Indians once again resisted their foreign rulers. Within Islam bitterness developed between those who were doggedly determined to follow the militaristic rules of the Qurān and those inclined to the spreading of faith in Allāh by example and preaching. Aurangzeb's reign marked the beginning of the end for the Moghul empire. His narrow vision of justice and his grim determination to unite his subjects by force finally shattered the fragile foundation of peaceful cooperation which Akbar had sought to establish.' — *ADLR*, 78.

Aurangzeb was the sixth Moghul Emperor (1659-1707) of India and was the third son of Śāh Jahān. In the War of Succession that followed Śāh Jahān's illness, all the three brothers of Aurangzeb, including the famous Dārā Śukoh, were killed. Like his predecessors Aurangzeb took pains to extend the bounds of the Moghul Empire in India. The Empire which had been vast enough at the accession of Aurangzeb became, as a result of his further conquests and annexations, 'too vast to be governed by one man and from one centre'. A fanatic Muslim, Aurangzeb embarked on a policy of persecution of Hindus on whom he reimposed in 1679 the *Jizyā* which Akbar had abolished in 1564. He forbade the employment of Hindus to high offices, increased the taxes payable by them, forbade the construction of new Hindu temples, destroyed many old Hindu temples including the Keśava Deva's temple at Mathurā and Viśvanātha's temple at Banāras, tried to forcibly seize and then convert to Islam the minor child Rājā Jasvant Singh of Mārwār and harassed the Hindus by issuing many other insulting regulations and by burying under the steps of mosques the Hindu images that were brought from their temples destroyed by his orders. No wonder that half a century after his death, the rule of the Moghul Dynasty came to an end.

Āura-paccakkhāṇa. See *Paiṇṇa*.

Aurasa. A disciple of Kuthumī in the Sāma-disciple tradition of Vyāsa; this is according to *Vāyu* and *Brahmāṇḍa Purāṇas*.

Aurasa. Children born of one's wife. According to the *Yājñavalkya-smṛti*, a son born of a wife, who has been married according to the prescribed rites, is called Aurasa Putra. He is considered the best of all the sons. In the Dharmaśāstras, the rights and duties of an Aurasa Putra have been described in detail.

Auraśika. Name of a country in ancient India, which Kṛṣṇa conquered (Mb. Dro. 11.16).

Aurdhvadehika. A rite done for the pacification of a dead man's soul; this rite helps the soul in going to *Svarga* (Heaven) or attaining *Mokṣa* (liberation). Any *piṇḍa* that is given from the day of the death to the *Sapiṇḍikaraṇa* (the joining of the dead man's soul with the world of his ancestors or Pitṛs, which is usually done after 12 days, after three fortnights or even one year) is called Aurdhvadehika; any charity or rite done on the day of death is also called by this name. See *Antyeṣṭi*.

Aurṇa-sthānika. An official in charge of a wool factory. According to Kauṭilya, who refers to the making of silken and woollen cloth, such cloth was invariably made under the supervision of an officer called the Superintendent of Weaving. He also refers to the guilds of weavers of linen, silk and wool, who were permitted to increase the weight of the threads supplied to them for weaving cloth.

Aurṇavābha. Name of a disciple of Kauṇḍiṇya

(Bṛ. Upa. 4.5.26 Mādhyan.). In the *Nirukta* (7.15; 12.19) he follows at two places the Nairukta grammarians, while at other two places, he follows the historical school (6.12; 12.1).

Aruṇavābha. Son of Urṇavābha. In the *Ṛgveda* (10.120.6), seven sons of Danu are mentioned, who are called Dānava. Aurṇavābha was a demon, who was killed by Indra (2.11.18). Sāyaṇa identifies him with the drought-demon Vṛtra (q.v.). Actually it appears that the seven sons of Danu are the demons of drought and represent the various stages in the sky during the drought (summer) season. In this Vṛtra pervades the whole of the sky and obstructs the flow of water or rain. Another is Śuśna, who destroys the greenery; he also represents the extreme heat before the rainy season. The third is Aurṇābha or the son of a spider. Perhaps its name is derived from the fact that during summer, the sky looks like a spider.

Aurobindo or Śrī Aurobindo Ghosh (1872-1950). An eminent yogī, sage, poet, philosopher, mystic and a spiritual teacher, who had a following the world over. He was born in Calcuttā of well-to-do parents, his father being a surgeon in the Civil Medical Service. His father was somehow convinced of the inferiority of Indian culture and decided that his son would know only the values and traditions of the West. At the age of five, Aurobindo was sent to a French school at Dārjeeling where he received his primary education. At the age of seven, together with his two elder brothers, Benoybhushan and Manmohan, he was taken to England by his father. Aurobindo studied first under private tutors, then at St. Paul's in London. He was admitted to Cambridge, where he obtained a First in his Classics Tripos, acquiring proficiency in Latin, Greek, French, German and Italian. He also won a number of awards and scholarships for his outstanding academic achievements. He passed the Indian Civil Service examination but at the end of his two years of probation failed to present himself for the riding test and was accordingly disqualified.

On his return to India at the age of 20, Aurobindo was appointed Vice-Principal and Professor of English at Barodā College (now in Gujarāt State). During this period he studied the Indian classics, teaching himself Sanskrit and other Indian languages in the process. Soon he was completely overtaken by the Indian spirit and became not only an advocate of Indian culture and tradition, but also a militant rebel in the early Indian nationalist movement. His presence at the Congress session in Bombay in 1904, as well as in Calcuttā in 1906 and his close association with Tilak, brought him to the forefront. By 1906 he was writing in *Jugāntar*, a Bengāli paper started by his brother, Barindra. At the instance of Bipin Candra Pāl, he also associated himself with the English Weekly *Bandemataram*. He took a leading part in Sūrat Congress in 1907. He was implicated in the Alipore Conspiracy Case. He moved back to his native Bengāl and travelled widely, making speeches in favour of nationalism and seeking recruits for the battle against the British. He was one of the first to agitate for *Svadeśī* and the boycott of British goods. His political activity culminated in his imprisonment and prosecution for sedition in 1908. His imprisonment, however, proved to be a turning point in his career, for he spent his 12 months in prison in the study and practice of yoga. While in prison, he had a vision and received, so he claimed, a number of divine messages. He also began an intensive study of the *Bhagavadgītā* while in prison. All this proved to be the first step in a spiritual pilgrimage which was to consume him for the rest of his life.

A year later he was acquitted and released but in 1910 another prosecution was launched against him. By that time he had withdrawn from politics and escaped to Poṇḍicerry, which was a French possession and was thus out of bounds for the British administration. Aurobindo's printer was prosecuted and convicted in his stead. In Poṇḍicerry, Aurobindo founded an Āshram (retreat) for the study of yoga and Hindu philosophy. Though once a staunch nationalist, he renounced all association with political activities and demanded the same of all those who joined him there.

At the Āshram, he devoted himself completely to study, writing, the practice of Yoga, and during the first years, to the administration of his Āshram, which soon attracted followers from all over India. A steady output of philosophical writings and poems flowed from his pen and he soon acquired a reputation as a sage. His early books include *The Īśa Upaniṣad, Essays on the Gītā, The Life Divine, Bases of Yoga*, and several volumes of verse. By the time of his death in 1950, his reputation as a poet, philosopher, and spiritual leader was well established and his Āshram had grown to a large complex of buildings, housing hundreds of his disciples. Towards the end of his life, Aurobindo never met anyone except a few select disciples, and on rare occasions gave *darśan* (audience) to his other followers. For the public he appeared only three days in the year.

From the time of his retirement to Poṇḍicerry, Aurobindo began writing on a variety of subjects and his collected works now fill 12 large volumes. He has written philosophical books, many of massive proportions, drama and verse in which much of his philosophy is embodied. The most important of his works is his epic *Sāvitrī*, a poem consisting of over 24,000 lines. Basing himself on the story of Sāvitrī (q.v.), Aurobindo has expanded the story of Sāvitrī's struggle with love and death into a saga of spiritual adventure which describes not only yogī's personal spiritual pilgrimage, but also the evolution of consciousness of the entire race. 'It is a record of the events of his inner life which were the direct result of forty years of intense spiritual discipline. In *Sāvitrī* the spiritual growth of the individual soul, which parallels the cosmic evolution of consciousness, is described in detail: each level of accomplishment is portrayed in vivid imagery rich with multidimensioned symbolic meaning. The progress of the soul is carefully followed through the worlds of matter, life, and mind, and finally through the sphere of supermind to the realm of pure spirit. One might expect the narrative to end when this divine world has been reached, for at this point the soul has been freed from all bondage; but with Aurobindo this is not the case. Having reached the pinnacle, the soul must turn and descend the ladder of consciousness, carrying the insights of the higher realms to the lower worlds, so that they too might be fully awakened to spiritual truth and reality. This transformation of the spheres of matter, life, and mind by the descent of the spirit from above was the goal of Aurobindo's yoga. He fully believed that this transformation, which he refers to as the "descent of the Supermind" and "the supramental manifestation upon earth" would take place during his life and would be the beginning of the complete spiritualisation of the world. Thus, for Aurobindo, *Sāvitrī* was neither an epic poem nor a personal diary; it was a book of inspiration, a manual of spiritual revolution.

In *The Life Divine*, his most important philosophical work, Aurobindo offers an intellectual explanation of his understanding of reality — past, present, and future. He points out how the spiritual progress of the individual is related to and significantly involved in the process of cosmic evolution. At the present time it is clear that life has evolved out of matter and that mind has evolved out of life; but, as Aurobindo explains in *The Life Divine*, the process of evolution is not yet complete: a fourth stage of evolution, the arising of spirit out of mind, is now beginning to be manifest in human existence; and it is the purpose of the human race to facilitate the advance toward this final goal of evolution. Man is unique in that he alone stands between matter, life, and mind below and spirit above; he must do all he can to accomplish the integral union of these realms. In the struggle to accomplish this cosmic task he is not alone, for the spirit is always available as a resource for inspiration, direction, and energy. Without the constant activity of the spirit, evolution could not have happened, and the final goal could never be reached. As earth and man reach up to spirit through evolution, and at this point in human history through the practice of spiritual discipline, spirit, through its emissary, the Supermind, is reaching down to earth and man. According to Aurobindo, this process will soon be fulfilled and will culminate in the transformation of matter, life and mind into spirit and the establishing of the "Life Divine" on earth. The duty of man at this auspicious time is to prepare himself through spiritual discipline, a technique which Aurobindo describes in detail in his *Essays on the Gītā* and *The Synthesis of Yoga*, so that he might receive the supramental descent.' —*ADLR*, pp. 78-9.

Aurobindo evolved a 'synthetic' philosophy which he regarded as essential for the thought of the new age that is coming upon us. He believed in a supreme, dynamic, conscious principle, symbolised in *Śakti*, which manifests itself as Energy and Matter, the former shaping the latter. This Śakti principle is often equated with Brahma. All things in the universe, man and the worm and the clod, all acts and events, are Brahma, who is the sole reality underlying all. Thus the philosophical system of Aurobindo integrates three seeming contradictory modes of interpretation of the Vedānta, i.e. Nirguṇa Brahma of Advaita; the Saguṇa Brahma of Viśiṣṭādvaita; the Jīvātman of Dvaita, all of which Aurobindo reinterprets as constituents of one integrating principle of the universe — supertranscendence, cosmic universality, and unique individuality, 'freedom', 'creativity' and 'uniqueness' respectively; this philosophical conviction may be designated *Integral Vedānta* insofar as it is the reaffirmation of what Aurobindo calls the original Vedānta, i.e. the original teaching of the Upaniṣads into concrete fullness and integrality. This system is also called *Pūrṇādvaita*, which teaches that the Absolute, God, world, and souls are all One; his system is a comprehensive synthesis of all traditional interpretations of the Vedānta works.

In Aurobindo's philosophy descent from above and ascent from below are mutually active. Life comes out of matter and mind out of life. The dormant spirit in matter feels an urge to rise to life. Vitality feels an urge for the spirit. The spirit yearns for the divine. In man the emergence from matter upwards and the descent from Brahma downwards are reconciled. Aurobindo believes that beneath Brahma there are several planes of existence, supramental, mental, vital and material, acting and reacting one upon the other. The higher planes exert dynamic pressure on and vitalise the lower planes, and something new emerges. From Brahma flows *Sat-Cit-Ānanda* (Truth-Wisdom-Bliss), which is the manifestation of Brahma. From *Sat-Cit-Ānanda* springs the Supermind, and in obedience to pressure from the supramental plane of the Supermind comes individual consciousness. The purpose of the Supermind is to serve as the intermediary between Sat-Cit-Ānanda above and Mind, Life and Matter below.

In order to transform oneself one has to reach up towards the Supermind through the method of Integral Yoga. The object of this Yoga is not merely the attainment of personal *mukti* (liberation) but the salvation of the entire human race. The steps towards this end are (1) free and complete surrender to God, asking nothing, (2) acceptance of fortune, good or bad, as the operation of the divine within, and (3) perception of all things as God. This brings about freedom from *Ahaṅkāra* (egoism) and leads to ultimate bliss.

The Supermind is the medium for divine descent. 'On the supramental plane the divine meets the individual soul and mind, and here the liberation and transformation of the individual takes place. He becomes a fully integrated "gnostic being", a Superman, and no longer a mere man. This "gnostic being" is the ideal of Aurobindo's philosophy, a universal being free in the universe, individual but not limited by a separate identity. Filled with a cosmic consciousness he will feel the Divine in everything and have no further desires. The world is preparing for such a gnostic race. All social, economic and political problems will be solved when a sufficiently large number of evolved souls of this type are present on earth.' The power of Supermind overcomes all the limitations of humanity: disease, old age and death itself. An earthly immortality is the bold promise of Aurobindo's message.

Aurobindo himself died of uraemia and his devoted followers refused to believe that he who they believed had conquered physical infirmity and was beyond death had indeed passed away. Even after his death, there was a hope that his body would resist decomposition, but when it did not, the mortal remains of the sage were reverently interred.

Auroville. Literally 'City of Dawn', though it is named after Aurobindo (q.v.). It is a city eight kilometres north of Poṇḍicerry along the Coromaṇḍel coast of South India, established by a French disciple (Mira Richard, called 'the Mother' by disciples) of Aurobindo. It is being built on 3,000 acres of arid, red land overlooking the Bay of Bengāl. The spiritual though not geographic centre of the city is the *Mātrimandir* (House of the Mother), a concrete dome structure that rises nearly 100 ft in the air on the highest elevation in the city. The Mātrimandir was to have been the central point of a Maṇḍala-like city with four zones: residential, industrial, cultural and international. Beyond the central city of 50,000 (projected) exists a 'green belt' of agricultural and horticultural activity. The goal of social harmony does not repudiate individuality; rather, unity is to be a product of autonomous seekers achieving a level of common inner spiritual direction which would create 'unity in diversity'.

The Mother, head of the Aurobindo Āshram from 1922 until her death in 1974, had a vision in 1956 of 'a place where all human beings of goodwill. . . . could live freely as citizens of the world, obeying one single authority, that of supreme truth.' When Auroville was established in February 1968, its charter claimed: (1) Auroville belongs to all people who are willing to strive toward Divine consciousness; (2) it will be a place of unending education (spiritual and technological); (3) it will build on the past but intends to hasten the evolution of human-kind; and (4) it will be a experiment of an actual Human Unity.

Auroville was intended to be an experimental application of the philosophy and teachings of Aurobindo which claim: (1) that all humanity is evolving progressively toward a new consciousness which will reflect an innate divinity (Śakti); (2) that both consciousness (mind) and matter (body) are caught up in this progression toward divinisation ('descent of the Supermind'); and (3) that this process can be hastened by the spiritually alert working in the world ('Integral Yoga').

Work on the Mātrimandir has been extended by paucity of funds, building materials, and sufficient work force. Instead of four surrounding zones of activity, there are more than 20 near autonomous communities housing the residents of Auroville, each community having some blend of functions: residential, educational, industrial, etc. Many of the communities were given names by the Mother like 'Hope', 'Aspiration', and 'Promise', and the population of Auroville includes Indian, American, French and German nationals.

Though the goal of building a creative, unifying community which influences surrounding peoples is to some extent realised in the settlement such as Udavi (Tamil for 'Help'), where an incense factory, schools, and a deep well provide jobs, education, and self-help opportunities for surrounding Tamil villagers, the ideal of a city of a human unity which reflects the Divine is still remote. One can only hope that the Mother's dream in concrete would be realised.

Aurva. One of the Saptarṣis of Svārociṣa Manvantara.

Aurva. One of the Saptarṣis of Sāvarṇi Manvantara.

Aurva (Ūrva, Ūrūja). A celebrated Ṛṣi of the line of Bhṛgu Maharṣi. Maharṣi Cyavana married Āruṣī, daughter of Manu. Aurva was her child, who was the grandfather of Jamadagni and the great-grandfather of Paraśurāma (qq.v.). The preceptors of the Bhṛgu dynasty were the hereditary gurus of the kings of Haihayas. Kṛtavīrya, a famous king of the Haihaya dynasty and father of Kārtavīryārjuna had his education from a Bhṛgu Ṛṣi living in his āśrama. On completing his education, the king paid his guru lavishly and the Bhṛgus became rich thereafter. Kṛtavīrya died but when his impoverished successors in time of need appealed to their Bhārgava (Bhṛgu) priests for money, the Brahmins refused to help. They started burying their wealth under the earth. Once a Kṣatriya king forcibly dug out from the house of a Bhṛgu priest the wealth he had safely buried and from that onwards the Haihayas and the Bhārgavas became enemies. The Bhārgavas were hunted down by the Kṣatriya kings and the Brahmins frightened by this move left their abode and went and hid in caves in the Himālayas. Among those who thus fled was Āruṣī, wife of Cyavana. Āruṣī was pregnant at that time and as the Kṣatriyas were destroying even the pregnancies, she hid her *Garbha* (embryo) in her thighs while fleeing. A Brahmin woman who saw this went and informed the Kṣatriyas and they immediately caught hold of her. Then the thigh broke and a boy came out of it. Because he was born from the thigh, the boy was named Aurva (Ūru=Thigh and so, born of a thigh=Aurva) (Mb. Ādi. 179).

Aurva was born with fiery radiance and the sudden effulgence made the Kṣatriya kings blind. Frightened they craved for pardon and praised him. They got back their eyesight then.

Aurva bore a deep grudge against the Kṣatriyas who had massacred his forefathers. Aurva started doing austerities in order to acquire strength for his vengeance against the Kṣatriyas. His wrath gave rise to a flame which threatened to consume the whole world. When the world started burning, Aurva's Pitṛs (manes) persuaded Aurva to expel the fire of his wrath, which had taken the form of flaming horse-headed being called Haya-śiras (Haya-śirṣa) 'horse-headed' and cast it into the subterranean *Baḍavā*, near the mouth of the ocean, where the sea still boils with the wrath of Aurva (Mb. Ādi. 177-79; Anu. 56).

Bāhu, the king of Ayodhyā, was defeated by the Haihayas and Tālajaṅgha and the fleeing king died near the āśrama of Aurva. Bāhu's queen, Yādavī, wanted to commit *sati*, but as she was pregnant, Aurva persuaded her not to do so. In due course, Yādavī gave birth to a son, who was named Sagara (q.v.). Aurva became his preceptor and gave him the Āgneyāstra with which he conquered Haihayas, Tālajaṅgha and the Yavanas. Aurva also performed the Aśvamedha sacrifice of Sagar (Brahmāṇḍ. 16-17; Viṣṇu. 4.3.29-37; Nārada. 1.7-8; Liṅga. 1.66; Matsya. 12; Padma. Sṛ. 8; Bhāg. 9.8; 9.23).

Garuḍa (q.v.), son of Vinatā, had a sister named Sumati, whom Upamanyu, a sage, wanted to marry, but on her refusal, was cursed by the sage to the effect that the Brahmin who married her would have his head burst. Garuḍa approached Aurva for the solution of the problem of his sister's marriage. Aurva advised Garuḍa that Sumati should marry a Kṣatriya and accordingly she was married to Sagara, who was to become an emperor of Bhāratavarṣa (Brahmāṇḍ. 18-21).

As Sagara bore no sons from his wives, he approached Aurva and the latter prophesied that Keśinī would give birth to Asamañjas, while Sumati would be the mother of 60,000 sons. This exactly happened (92). In the evening of his life, Sagara stayed in the āśrama. Aurva gave Sagara instructions on many a divine subject, and finally *Brahmajñāna* (92). The duties and ceremonies of various castes and classes explained by Aurva to Sagara may be seen in the *Viṣṇu-purāṇa* (3.8-16).

All the Bhārgava Ṛṣis together once stayed in the āśrama of Aurva. Paraśurāma visited the āśrama one day during that time and paid respects to Bhṛgu, Khyāti, wife of Bhṛgu, Cyavana, and Aurva (Brahmāṇḍ. 63).

Aurva had a son named Ṛcīka, who was the father of Jamadagni. There is another version of the legend about the offspring of Aurva. Sage Aurva was urged by sages and gods to beget children. He consented, but he foretold that his progeny would live by the destruction of others. Then he produced from his thigh a devouring fire, which cried out with a loud voice: 'I am hungry; let me consume the world.' The various regions were soon in flames, when Brahmā interfered to save his creation, and promised the son of Aurva a suitable abode and maintenance. The abode was to be at *Baḍavā-mukha*, the mouth of the ocean; for Brahmā was born and rests in the ocean, and he and the newly-produced fire were to consume the world together at the end of each age, and at the end of time to devour all things with the gods, Asuras, and Rākṣasas (Ha. Vaṁ. 1.45; Matsya. 174). The name Aurva thus signified, shortly, the submarine fire. It is also called *Baḍavānala* and *Saṁvarttaka* (Vāyu. 1.47). It is represented as a flame with a horse's head, and is also called Kāka-dhvaja, from carrying a banner on which there is a crow. It is also mentioned that Brahmadeva after seeing the fire of his austerities, threw it in the ocean through the medium of the river Sarasvatī and at that place an Agnitīrtha was produced (Skanda. Vai. 7.1.35).

It is also said that Aurva earnestly longed for a son, and that Atri gave his children to him, but afterwards felt very lonely and weak (Tai. Saṁ. 7.1.8.1).

Aurva. A Brahmin living in the country of Mālava. This Brahmin got a daughter named Śamīkā by his wife Sumedhā. Śamīkā was married very early to Mandāra, son of Dhaumyaka and disciple of Śaunaka. After some time, when Mandāra found his wife fully grown, he went to Aurva to bring his wife home. Aurva bade them farewell with his blessings. On their way home, they met Maharṣi Bhuśuṇḍi and burst into laughter at his horrible sight. The sage cursed them to be converted into trees. When Aurva found his daughter and son-in-law missing, he started a search for them. Then he came to know that both of them had been converted into trees by a curse. Aurva and his wife then prayed to God for help. Aurva then lived in the tree of Śamā in the shape of Agni and Śaunaka made an idol of Gaṇapati with the roots of Mandāra tree and worshipped him. Gaṇapati was pleased by the devotion and re-converted the trees into Śamīkā and Mandāra (Gaṇeśa. 2.36).

Aurva. Name of a sage, who is said to have invented a fire-arm, called *nalikā*, i.e. missile or the siege gun or the field gun. The siege gun was used by horsemen and footmen, while the bigger one had no wooden stock and was carried on wheels. The *agnicūrṇa* or gunpowder was composed of four to six parts of saltpetre, one part of sulphur, one part of charcoal of *arka*, *anuki* and other trees burnt in a pit and reduced to powder. Historians believe gunpowder was in existence in India in the pre-Gupta period.

Aurvaśīya. See *Agastya*.

Aurveya. A *gaṇa* (class) of Ṛṣis of Bhṛgu *Gotra*.

Ausaja. It has been suggested that it stands for

Aujasa (q.v.). Ausaja also stands for the boundary of Samantapañcaka (Vāman. 22.51).

Ausāna Bībī kī Pūjā (Avasāna Vidhi). The correct form of the *Ausāna Bībī kī Pūjā* is 'Avasāna Vidhi'. At some places, it is called Acānaka Devī Vrata, especially in the eastern States of India. According to Tulasīdāsa, this custom has existed since the *Rāmāyaṇa* times. After completion of marriage or other great rites, five or seven ladies, whose husbands are alive, are invited and their *suhāga* (their happy state when their husbands are alive) is worshipped. They are to be feasted and pleased with gifts of good clothes and money. Tulasīdāsa in the *Rāmacaritamānasa* writes that King Daśaratha, after the marriage of Rāmacandra and return to Ayodhyā, invited all the ladies of Ayodhyā, whose husbands were alive, fed them and gave them rich presents of clothes and ornaments.

On the day of worship, five or seven Brahmin ladies (whose hushands are alive) are invited in the morning, they are shown great respect and are given a bath. They are dressed in finery and ornaments. They are worshipped so that they may shower their blessings on the new bride. By this rite, the *avasāna* (end) of bride's bad luck is brought and a happy era of blissful married life is invoked by the blessings of ladies. At some places, there is a night-long vigil when *bhajans* (hymns) are sung and a *kīrtana* is performed.

The traditional story connected with this worship is that after the worship of Ausāna Bībī, the dead sparrows came to life and similarly the dead bridegroom was brought back to life. Since then the worship of Ausāna Bībī has come into vogue after marriage.

Auśana (Auśanasa) Purāṇa. Name of an Upapurāṇa. See *Upapurāṇas*.

Auśanas (Kapālamocana). Name of a holy place on the banks of the river Sarasvatī. Brahmā, the devas and many Maharṣis lived here once. This place is called Kapālamocana. In the Daṇḍaka forest, Rāma killed many demons. The force of the arrows took the skulls of the demons to far off places in the forest. One of the skulls fell on the feet of a sage named Mahodara who was going that way. The skull went deep into his foot, wounded it and stuck to his foot so hard that it could not be extricated. With his foot in pain, the sage visited all the holy places but with no relief to his pain. At last Mahodara came to Auśanas and to his surprise, the skull came off from his foot healing his wound. He remained there for some time and obtained many divine attainments. From then onwards the place was called *Kapālamocana*. After this incident, Brahmā, Viśvāmitra, Balabhadrarāma and many such divine persons visited the sacred place (Mb. Vana. 83.135; Mb. Śalya. 39.4, 16-22; Matsya. 22.31; Padma. 1.27.24-26; Vāman. 39.1). It was here that the sage Uśanā attained Siddhi and became Śukra. Auśanas is called after the sage Uśanā or Uśanas.

Auśanasa. See *Uśanas*.

Auśanasa Dharmaśāstra. The complete manuscript of this Sanskrit work by Uśanas is not available. Quotations from this work are found at various places. Some of the views expressed in this work are interesting. For instance, Uśanas said that a son was not bound to pay his father's debt, if it was a fine or unpaid toll, or what was not *vyāvahārika* (actual).

Auśija. Name of an anciant sage. There is a reference to this sage who was the son of Aṅgiras in *Ṛgveda*. This Ṛṣi was a brilliant member of the royal council of Dharmaputra (Mb. Śānti. 208). He was a 'descendant of Uśij'. It is a patronymic clearly applied to Kakṣīvant in the *Ṛgveda* (1.18.1). It is also applied to Ṛjiśvan (Ṛg. 10.99.11). Kakṣīvant Auśija appears also in the *Pañcaviṁśa-*

brāhmaṇa (14.11.16) and elsewhere.

Auśija. A king in ancient India. He equalled Indra (Mb. Ādi. 1.226).

Auśija. This word has been used for Kakṣīvant, Ṛjiśvan and Dīrghaśravas.

Auśīnara (Auśīnari). Name of Śibi (q.v.), who was the son of Uśīnara by his wife Mādhavi (Mb. Dro.). He has been called Auśīnari (Mb. Sabhā. 8.14; Mb. Śānti. 29.35). One Śibi Auśīnara was present at the Svayaṁvara of Draupadī (Mb. Ādi. 177.15).

Auśinarī (Uśīnarā). A Śūdra girl born in the country of Uśīnara. Gautama Muni got his sons Kakṣīvān and others of this girl (Mb. Sabhā. 21.5).

Auśīra Parvat. Name of a mountain (Vāyu. 77.29).

Auṣṇika(m). Name of an ancient place in India. The king of this country paid respects to Dharmaputra offering him several gifts (Mb. Sabhā. 51.17).

Auṣṭrākṣi. A patronymic of Sāti (Vaṁ. Brā. 1). He was a 'descendant of Uṣṭrākṣa'.

Austric (Proto-Australoids). Name of a race of east Mediterranean origin, which entered India between 6000 B.C. and 5000 B.C. Because of certain resemblances between the people of this type and the Australian aboriginals, it has been given this name. Coming after the Negritos, the Austrics belonged to a paleolithic culture and travelled by the western migratory routes. They survive among the tribal peoples of central, western and southern India, although more or less mingled with other peoples. They have been identified as Kolarian, or Muṇḍā, a stock now represented by a variety of tribes such as the Kols, Bhils, Santāls, Muṇḍās and others, speaking nine principal tongues. Both culturally and ethnically, they influenced also the races of Burma, Indochina, Malaya, Indonesia, and the islands of the Polynesian group. Austric racial strain is characterised by a long head, short stature, a broad, short face with strongly-marked brow ridges; a small flat nose; wavy to curly hair; and dark to black skin.

Though the Austrics, belonging to the wild tribes, were mainly forest-dwellers, hunters and root-gatherers, they were also acquainted with elementary agriculture and their most important contributions appertain to this sphere. It has been pointed out that many of the terms in the agricultural economy, such as the words for plough, sickle, cotton, cattle, yoke, rice, straw, tree, sheep, milk, the domestic fowl, a breed of horse, and several others, have a Proto-Australoid derivation. Scholars have pointed out that to the Austrics is due the use of the hoe and digging-stick, and the cultivation of many important plants such as the brinjal, pumpkin, banana, betel-vine, the rose-apple, groundnut, turmeric, the coconut, and the manufacture of sugar from cane.

The Austrics made use of animals for agricultural purposes. They were responsible for a style of hut, which has been cited as the prototype of the barrel-vaulted *caitya* (Buddhist cave temple) with its horse-shoe arch. Iron and copper-smelting over surface coal fires was another of their achievements, which enabled them to extend their settlements through the use of metals for their weapons and fortifications.

The impress of Austric speech is discernible in several Indian languages. Remnants of their method of word-formation are found in the Kolarian tongues which are mainly Austric.

In religion, their contribution is controversial though some scholars have maintained that the belief in the survival of the soul after death, and the idea of karma, and rebirth according to one's deserts, which play such a predominant role in Hindu religion and philosophy, were unknown to the Vedic hymns and are traceable in part to the Austrics. The Austrics used a rude, black stone (derived from the digging-stick or primitive hoe) to represent the most important deity of the early pantheon, the god of agriculture. This contains the germ of phallic worship as the Austric word, *liṅga*, means arrow, stick and phallus. The cult of Mother Goddess, the worship of the *yoni*, the female organ of generation are traceable to Austric sources. J. Przyluski finds an Austric origin for the once widely prevalent custom of *svayaṁvara* (bride's choice).

The Austric's contribution includes the Hindu reverence for deities like *nāgas* (snakes), monkeys, elephants and the numerous legends connected with them. The use of the boomerang and the blowing-gun; the introduction of the outrigger canoe and the canoe cult; the notion of taboo; the practice of head-hunting are traced to the Austrics. Scholars have shown even more contributions of the Austrics but they may or may not be real. One thing, however, is clear that many of the things prevalent in Hindu society may be traced to the Austrics.

Autathya. Son of Utathya (q.v.).

Autobiography, An (English). Autobiography of Jawāharlāl Nehrū (q.v.), written by him between June 1934 and February 1935 when he was a political prisoner. It was published in 1936, soon after his wife Kamalā's death, and was dedicated to her. According to Nehrū, it was written to occupy himself with a definite task to master the long solitudes of life as also to recollect past events with which he had been associated and to weigh them in a mood of objectivity. Besides its value as a self-portrait of one of India's great sons in the formative years of his rapid ascent to national fame, it is the saga of a whole generation.

'Jawāharlāl's father, Motilāl Nehrū, and the new messiah, Mahātmā Gāndhi: the culture of Harrow-Cambridge, and the aggressive idealism of Marx-Lenin, the discipline of the sciences, and the fascination of the Humanities; the involvement in agitational politics, and the periodic call of loneliness; the heady wine of mass adulation, and the intimations of the still small voice of friendship or companionship; the intolerance of the Napoleonic go-getter, and the wide tolerance of the democrat — these elements and these pulls and these influences somehow fuse and balance to make this work of prose art. Personal history coalesces with the nation's political evolution, and there is a sense of drama throughout. All life was an adventure for him, and much of the excitement in the adventure is here recalled so as to glow with life again. The impact of life and letters, of the subtle influence of places (even of the goals), the fascination of Nature, the excitement of participation in (or the making of) current history, the quiddities of human behaviour, the psychology of colonialist rulers, the mystique of Gāndhian satyagraha all get woven into the delicate fabric of the narrative which is nervous and pure and insinuates its charm into the reader's heart.' —*EIL, 289.*

The Autobiography is a classic of this genre.

Autobiography of an Unknown Indian, The (English). Autobiography of Nirad C. Caudhuri, published in 1951. The work goes, however, beyond the scope of the author's self-portrait and encompasses a crucial period of the national history of Bengāl.

Dedicated to 'the memory of the British Empire in India', the book, besides giving a personal life, expresses in a representative way the typical conflict suffered by a middle-class Indian intellectual in the early years of the 20th century, because of his European sensibility acquired through English education and Western influences. After passing his childhood in his village in East Bengāl, he came to Calcuttā with his family in 1910, where he came in touch with a new environment in an exciting metropolis. He acquainted himself with the modern literary and intellectual movements, besides cultivating an active interest in contemporary politics. He traces, in the autobiography, the root of these movements to 19th century Bengāl. 'He refers to the new cultural movement based on the formula of a "synthesis of the values of the East and the West, which passes under the name of the Indian Renaissance" represented by Rām Mohun Roy and his followers. He also stresses the other important strand in the 19th century Bengāli psyche — the Hindu revivalist trend which, he feels, was represented by Bankim Candra Caṭṭerjee. This brings him to contemporary politics. He feels that the national movement, dominated by the Hindu middle class, was irreconcilable with the liberal nationalism, represented, to some extent, by the Western-trained Brahmo intellectuals — who influenced Caudhuri at a certain stage in his life. He also traces the roots of the Hindu-Muslim divide in national politics to the Hindu-dominated national leadership. But he tends to undermine the role of the British rulers in exploiting the Hindu-Muslim conflict, as evident from his comment that the British rulers "did not make use of it to the extent they might have easily done".' — *EIL*, 290.

Autsukya. The feeling of impatience in respect of attaining the desired gain or advantage without the slightest loss of time. It is occasioned by the absence of what is desired: flurry, anxiety, etc., are its external manifestations.

Auttama (Auttamī Manu). Son of Uttama and Brābhravyā (daughter of Babhru). For his being the son of Uttama, he is called Auttama or Auttamī (Mārk. 69). He was a descendant of Priyavrata, a great king of the Solar dynasty (Viṣṇu. 3.1.24). In the *Bhāgavata-purāṇa* (8.1.23), he is mentioned as the son of the second wife of Priyavrata and the name is given as Uttama. He worshipped Devī for a duration of three years with the Vāgbhava mantra (Devī. Bhāg. 10.8). He is the third of the fourteen Manus (Matsya. 3.47, 9.11).

Auvvaiyār. See *Avvai (Avvaiyār)*.

Auwa. Name of a place in Pāli district of Mārwār. It has the Kāmeśvara Temple dating from the middle of the 9th century. It marks the next landmark. It is a fairly ornate temple of *pañca-ratha* plan and shows a two-storeyed pyramidal form of superstructure, crowned by a bell-member, of which an earlier form is known from Osian.

Āvā. Old capital of Burma, which was situated on the bank of the Īrāvadī river. Its ancient name was Yadanpura, which literally meant 'City of Valuable Stones'. The city was founded in 1364. In the earthquake of 1839, the city was reduced to ruins. The ruins of assembly halls, government buildings and the Buddhist temples are extant to this day.

Ava Ardui Sur Jasan. A Pārsi festival held in honour of Ava, the angel, in their theology, who presides over the sea. On this day Pārsis are supposed to approach the sea-shore or any stream of water, and chant prayers from the Zend; but these religionists now generally mix with their prayer several Hindu rites, such as offering flowers, sugar, coconuts, etc. In Bombay a fair is held on the Esplanade on this day.

Avabhāsa. Appearance.

Avabhāsaprabhā. Name of a whole class of deities (Buddhist).

Avabhāskara. Name of a divinity.

Avabhṛtha. The bath taken at the end of a sacrifice. 'Then all the Kṣatriya kings approached Dharmaputra (Yudhiṣṭhira), who had completed successfully under the protection of the Mighty Lord of the bow, the cudgel, and the wheel, the great sacrifice of the Rājasūya and taken the *avabhṛtasnāna* (the bath at the end of the sacrifice' (Mb. Sabhā. 45.40-41).

Literally, it means carrying off or descent into the water; the final purificatory bath which marks the end of a sacrifice. This is an *iṣṭi* connected with Varuṇa, and consists of bathing of the sacrificer, his wife/wives and priests either in a flowing river or in a reservoir and disposal of various sacrificial utensils smeared with *soma* into water.

Agni-avabhṛtham is a rite consisting of throwing the fire of the dead into water before Avabhṛtham.

Avācaka. Imprecision. It is a poetic defect where the literal sense is inexpressive or inadequate or unidiomatic. It may occur in a word, in a part of word or in a sentence.

Avacchāyā. A light shadow; it is a technical term in Hindu Architecture.

Avacchedaka. Delimiting, limitation. The delimitant serves the purpose of specifying which attribute is referred to.

Avacchedaka-sambandha. Delimiting relation. Each delimited attribute has a specific relation and this relation must be stated to avoid any ambiguity.

Avacchedavāda. The theory of limitation. The individual is but an abridgement of the Supreme Brahman, according to Advaita. The body-mind complex seemingly limits the infinite *ātman*, just as a pot seemingly limits the infinite space. When the adjunct is dispensed with, one realises the non-difference between the two.

This view is attributed to Vācaspati in Advaita.

Avacchinna. Delimited. The object delimited, e.g. a pot is delimited by potness.

Avācīna. Name of a son of Jayatsena, a king of the Pūru dynasty, by his wife Śuśrāva, the princess of Vidarbha. Avācīna's son was Ariha by his wife Maryādā, the princess of Vidarbha (Mb. Ādi. 95.17-18).

Avācīnapāṇi. One who offers piṇḍas to the manes with his hand turned downwards.

Avadāna. Name of a class of Buddhist works in Sanskrit, which are stories of the past lives of the Buddha or Bodhisattva. The deed described may consist of the sacrifice of one's own life, but may also be merely a gift of flower, or incense, or the construction of a *stūpa* or *caitya*. The general theme in the stories, as a rule, is intended to show that bad deeds produce bad results, and good deeds bear good fruits.

The stories are collected in anthologies. Such important works are: *Avadāna-śataka, Divyāvadāna, Mahāvastu, Lalita-vistara, Avadāna-kalpalatā* and the *Jātakamālā* (qq.v.) of Āryaśūra.

Avadāna-kalpa-latā. Sanskrit work in Kāvya style, which is by the Kaśmīrian poet Kṣemendra (q.v.), who completed it in A.D. 1052. An important work of the *Avadāna* class, this collection has 107 legends. Kṣemendra's son Somendra added the introduction and 108th narrative. It is in the style of ornate court poetry and is held in great esteem in Tibet. The work is also called *Bodhisattvāvadāna-kalpa-latā*.

Avadāna-śataka. Probably the oldest Sanskrit work of the *avadāna* type, which is a collection of 100 tales on heroic deeds. Of Buddhistic origin, the work is divided into 10 chapters, each containing 10 narratives. Each *avadāna* refers to the story of the past and draws a moral out of it. The whole work is intended to prove that the life of a person is shaped by the nature of his deeds in the previous births. The author of this collection is not known; the stories, however, must be pretty old (1st or 2nd cent. A.D.) since the work is reported to have been rendered into Chinese in the middle of the 3rd cent. A.D. The tales are arranged into 10 decades, each dealing with a certain subject. The first four decades deal with stories of pious deeds by which one can become a Buddha; the fifth with soul in torments; the sixth with men and animals reborn as gods; the last four with deeds necessary for becoming an Arhat. 'There is nothing artistic in the arrangement of the tales, their principal purpose being edification and not mere amusement.'

Avadh Behāri (1889-1915). A prominent revolutionary, who organised the revolutionary activities in Uttar Pradeś and Punjāb. An associate of Rāsh Behāri Bose, he was a star accused in the Delhi Conspiracy Case which aimed to kill the Viceroy, Lord Hardinge, on December 23, 1912, when he was passing through Cāndni Cowk, Delhi, in a state procession. He was also connected with the Lāhore Conspiracy Case of May 17, 1913. He was arrested in February 1914 and was tried along with his three colleagues — Amir Cand, Bālmokand and Basant Kumār Biswās. He was sentenced to death and died on the gallows in the Ambālā Central Jail on May 11, 1915.

Avadha (Oudh). Name of a region of Uttar Pradeśa, of which the ancient name was Kosala (Kośala); its capital was Ayodhyā (q.v.), watered by the Sarayū (Sarajū), a tributary of the Ganges. According to the *Rāmāyaṇa*, Ayodhyā was the capital of Daśaratha and his celebrated son, Rāma. In historical times Kosala or Avadha was one of the 16 large States into which India was divided and its capital was Srāvastī. In the 6th cent. B.C., its king Prasenajit was a contemporary and rival of the Magadhan kings, Bimbisāra and Ajātaśatru. Kosala or Avadha was later on reduced by Magadha and merged in the Magadhan empire of the Nandas and of the Mauryas. When exactly the name of the city of Ayodhyā came to be applied to the whole State of Kosala and assumed its modern name of Avadha (Oudh) is not definitely known. In about *c.* 156 B.C. Avadha with its capital Sāketa was overrun by 'viciously valiant' Yavanas who have been identified with Menander and his Greek armies. Avadha was a part of the empire of the Guptas in the 4th century of the Christian era and Ayodhyā probably was the alternate capital of the Guptas in the 5th century. In the 7th century, it was included in the empire of Harṣavardhana (q.v.) and from the 9th century it was a part of the Gurjara-Pratihāra dominions.

Avadha was conquered for the Delhi sultānate by Malik Hisām-ud-din A'ghul Bak, a lieutenant of Śahab-ud-din Muhammad Ghori, soon after the second battle of Tiraori (A.D. 1192). Thereafter it was ruled largely by the Muslim Nawābs, who were more or less independent. The word Avadha itself is derived from Ayodhyā. The capital of Avadha (Oudh) at earlier stages was Faizābād, but later it was transferred to Lucknow. In 1856 Avadha came under the control of the British on the ground of misgovernment by Wājid Ali Shāh (1847-56), but in the Mutiny of 1857, it slipped out of the hands of the British. After fierce fighting for one year and a half, Avadha was again captured by the British forces. In 1902 a united province under the name of 'United Provinces of Āgrā and Oudh' was created, which in its abbreviated form was generally called 'United Provinces' or U.P. Now the State has been renamed Uttar Pradeśa, corresponding again to U.P.

Avadhāna. Concentration; attention.

Avadhānam (Telugu). A poetic performance which combines entertainment, enlightenment and edification. Avadhānam requires spontaneous poetic composition, prodigious memory, melodious voice, resourcefulness and wisdom, varied knowledge and sense of humour. Rapidity of versification is the prime requisite of avadhāna and the performers boasted that they could compose hundreds of verses in an hour. Avadhānam is broadly divided into two categories: *Śatavadhāna* and *Aṣṭavadhāna*.

'In Śatavadhāna, the performing poet will be asked by a hundred knowledgeable persons chosen for the occasion to compose a poem on a specified topic in the metre prescribed by each of them. The performer begins by composing the opening line of the hundred poems and then goes on to compose the second, the third and the fourth lines of each stanza. After completing the four lines, the performer repeats from memory the hundred poems one by one. Sometimes the questioners change their places to confuse the performer but the poet is aided by his unerring memory to compose the other lines of the poem in continuation of the opening line. It takes many sessions spread over two or three days to complete the Śatavadhāna. The resourcefulness, wit and sense of humour are the ingredients of the performance of Śatavadhāna.

'Aṣṭavadhāna is more complicated and difficult as the poet performer is constantly forced to digress and deviate. His attention is diverted to cater to many irrelevant items. Eight learned persons confront the performer and pose a severe test to his powers of concentration and composition. The performer has to carry on simultaneously different kinds of mental activity. Certain words are prescribed and the performer is asked to compose a poem in the specified metre and context. Certain letters are prohibited and the poet has to carry on with the composition by avoiding them. The performer is called upon to describe given situations, persons or events. He is required to solve riddles which sound absurd and ridiculous. The performer's readiness and resourcefulness are displayed in solving the riddle by giving a twist to the verbal expression and flinging a surprise upon the listeners. Simultaneously the performer is required to expand and comment upon a difficult passage chosen from some text. He has to be alert and give the correct number of bells sounded at random during the performance by one person selected for that purpose. The performer's attention is distracted by one person whose main business is to sit idle and ask untimely and irrelevant questions which may sidetrack the performer. Despite all these distractions and diversions, the performer successfully satisfies the demands of all the eight questioners and carries on with his composition of the verses. At the end he recites from memory the different verses composed by him during the performance. Śatavadhāna has been compared to a circus feat and Aṣṭavadhāna may be described as mental acrobatics.' —*EIL*, 292.

The tradition has continued from the early 16th century down to the present times. Avadhānam has become a poetic feat.

Avadhāraṇa. Assertion.

Avadhi. Supernatural cognition; transcendental knowledge; clairvoyance; limit.

In Jainism, it refers to an individual's ability to perceive, without the help of the sense organs and the mind, things which have shape and form. All living beings possess this capacity in varying degrees, with limitations appropriate to each, imposed due to *kārmic* veils.

It is of three kinds: limited by space and time (*deśa-avadhi*), not limited by space and time (*parama-avadhi*), and apprehension of all modes of physical objects (*sarva-avadhi*).

Avadhī. A major dialect of Hindi, which is spoken in the districts of Oudh and in Fatehpur, Mirzāpur, Jaunpur and other districts of Uttar Pradeśa. The word 'Oudh' is derived from 'Ayodhyā' and during the Mughal empire, there was a province under the name 'Oudh'. Tulasīdāsa in his *Rāmacaritamānasa* has called 'Ayodhyā as Avadhapurī. Its ancient name was Kosala. Avadhī itself consists of three sub-dialects: western, middle and eastern. On the western sub-dialect, due to close proximity, it has the influence of Brajabhāṣā, while on the western, it is influenced by Bhojpurī. Its one sub-dialect is called Baghelī, spoken in Baghelkhaṇḍ. The words *Merā Terā* in Khari Boli are turned into *Mero Tero* in Braja, while in Avadhī, they are spoken as *Mor Tor*. Avadhī is sometimes called Baisavārī, but Baisavārī is a sub-dialect of Avadhī and is spoken in some parts of Unnāo, Lucknow, Rāebareli and Fatehpur districts.

So far as Avadhī literature is concerned, it consists of two branches: Bhakti poetry and Sufi love poetry. In the first category the principal works are: *Rāmacaritamānasa, Avadhavilāsa* (of Lāladāsa) and the Rāma devotional poetry. Among the Sufi works, the notable ones are: *Padmāvata* of Malik Muhammad Jāyasī, *Madhumālatī* (of Mañjhana), *Citrāvalī* (of Usmān), *Indrāvatī* (of Nūr Muhammad) and *Mādhavānala Kāmakandalā* (of Ālam). Rahīm's *Baravai-Nāyikā-bheda* has also been composed in Avadhī. The one difference between the Hindu and Muslim Sufi poets of Avadhī works is that the Muslim poets do not make use of Sanskrit words as much as do the Hindu poets.

The modern Avadhī literature is imbued with the spirit of patriotism and of social reform, but a towering work is *Kṛṣṇāyana* by Dvārikā Prasād Miśra, which follows the pattern of *Rāmacaritamānasa*. The hero of the *Kṛṣṇāyana* is Lord Kṛṣṇa, while the hero of the *Rāmacaritamānasa* is Lord Rāma. See *Avadha*.

Avadhi-darśana. A type of determinate understanding. See *Upayoga*.

Avadhūta. Name of a sacred place (*tīrtha*) in Vārāṇasī.

Avadhūta. An Avadhūta is one who has subdued the passions and estranged himself from the interests and emotions of mankind, abandoning religious observances and worldly restraints. He is a religious mendicant. In the *Mahānirvāṇa-tantra*, there have been described four types of Avadhūtas: (1) 'Brahmāvadhūta', who worships Brahma and may belong to any caste or āśrama; (2) 'Śaivāvadhūta', who has taken Sannyāsa according to the prescribed rite; (3) 'Vīrāvadhūta', who has long and dishevelled hair, a rosary of bones or *rudrākṣa*, around his neck, a *kaupīna* or cloth around his waist, ashes over his body, a *paraśu* or axe and *ḍamrū* or tabor in his hand, and has deer-skin; and (4) Kulāvadhūta, who being initiated in the Kulācāra leads a household life. In the Vaiṣṇava sect, there are several Avadhūtas among the followers of Rāmānanda, who have long hair over their heads and wear a rosary of crystals around their neck and are shabbily dressed. In Bengāl there are separate *akhārās* (āśramas) of these Avadhūtas and people of all castes join them. When they go for alms, they cry aloud 'Vīrāvadhūta' and sing songs on Ekatārā or such musical instruments. In Bengāl, they are sometimes called Bauls, though Bauls are of a different Order. In the Nāthapantha, the status of Avadhūtas is considered very high and according to the *Gorakṣa-siddhānta-saṅgraha*, they are above all types of worldly passions. Such Avadhūtas are only preoccupied with the thought of mokṣa. Guru Dattātreya is also called Avadhūta and in the Datta sect, Avadhūtas are given the highest position. In their standard work: *Avadhūta-gītā*, the principles of the Avadhūta sect have been described in detail. In the western States, there are female Avadhūtīs, who dress like male Sannyāsīs and wear a rosary of rudrākṣa beads. The Suṣumnā vein is also called Avadhūtī.

Avadhūtapati. Same as *Avadhūteśvara* (q.v.).

Avadhūteśvara. An incarnation of Śiva. Once

Indra and Bṛhaspati were proceeding towards Kailāsa to pay their homage to Śiva. In order to test their devotion, Śiva lay in their way in a dreadful and naked form. Śiva continued to hinder their way, despite the fact that Indra repeatedly requested him to get out of the way. Indra, who got angry, took his weapon of Vajra and tried to attack him, but Śiva froze the weapon. Moreover, fire emanated from his third eye on the forehead. At the request of Bṛhaspati, Śiva turned the fire from the eye towards Lavaṇa Samudra (the Sea of Salt). The demon Jālandhara (q.v.) was born of this fire. Ultimately, Śiva killed Jālandhara (Śiva. Śata. 30).

Avadhya. Not to be killed. Women of low castes have been called *Avadhya*. A Brahmin also is not to be killed.

Avadhya. One of the class of deities named Pratardana.

Avadhyatā. See *Brāhmaṇa*.

Avagāha. A warrior of the Vṛṣṇi dynasty. According to *Matśya-purāṇa*, he was the son of Vasudeva and Vṛkadevī (Mb. Dro. 11.27).

Avagāhana. To have a bath and to have a dip. One is supposed to have a bath facing the flowing water and recite the Aghamarṣaṇa mantra thrice.

Āvagāṇa. Afghanistan (Bṛhat-Saṁhitā. 16).

Avagraha. Sense-object contact devoid of particularity.

In Jainism, it is of the first stage in matijñāna and is of two types: only contact between the subject and object (*vyañjana-avagraha*) and the subject both apprehends and feels the object (*artha-avagraha*).

Avaguṇṭhana. Name of a Mudrā. Making a fist of the left hand, its forefinger is pointed downwards; then moving the forefinger forward and backwards in a controlled manner makes Avaguṇṭhana Mudrā which is used in the rituals connected with the Invocation of the Deities.

Āvāha. Son of Śvaphalka (q.v.) of the Yadu family; this is according to the *Viṣṇu-purāṇa*.

Āvaha. Name of a Vāyu (Mb. Śānti. 328.37).

Āvahamāna. 'To lead near'; those who bring a bridegroom near, said of the relatives.

Āvāhana. Invitation to the gods; particularly to Agni who sends for the gods to take part in the offerings. Āvāhana also means invitation to the manes at the Śrāddha, but not performed at the *Ekoddiṣṭa*; done at the *Ābhyudayika*.

Āvāhanī. A Mudrā or posture used for Āvāhana (Invocation). In this Mudrā, both hands are joined to form a cavity, and both thumbs are placed on the root-joints of the respective ring-fingers. This Mudrā is used in the rituals connected with the Invocation of the Deities.

Avahasitam. A broad laugh while ridiculing somebody. It is indulged in by people of lesser culture and is accompanied by louder noise and shaking of the shoulders and head. It indicated that the queer actions, appearance or dress, etc., of a character are ridiculous, on which account people are making fun of him.

Avahaṭṭa. Old Hindi, which represents a stage between Apabhraṁśa and modern Hindi; scholars have called it Avahaṭṭa or Apabhraṣṭa. The period of Avahaṭṭa has been assigned as A.D. 1000-1500.

Avahitthā. The 26th among the 33 *Vyabhicārī Bhāvas*, as enumerated by Bharata. It is a state of mind in which one makes a voluntary attempt to dissemble the expression of joy and similar other feelings, due to fear, dignity, modesty, etc. The state is externally manifested by engaging oneself in some other work, or in talking about something quite different, or in looking astray, or in engaging oneself in an activity not connected with the feeling which is to be concealed.

Avaidhavya-śuklaikādaśī. A fast which is observed on the 11th of the bright half of Caitra (Hemā. Vrata. 1.1151).

Avakā. A plant with sharp sword-like leaves which grows in marsh-land and hence represents water or moisture. Its leaves are put under and on top of the tortoise (representing heaven and earth) which is placed on the altar. The avakā is also spread over the burial mound (Śa. Brā. 7.5.1.11; 13.8.3.13). According to the *Atharvaveda* (4.37.8-9), it is the food of the gandharvas, but in verse 10 it is invoked to overpower both gandharvas and piśācas. As per *Āśvalāyana Gṛhya Sūtra* (2.814) the central post of building should be placed in a pit filled with the avakā plant, which will prevent fire.

Avakāśa. Rite of reciting mantras, while the sacrificer is made to look at *soma* and different cups.

Avakāśīkal (The Heirs). Malayālam novel in four volumes by Vilāsini (q.v.) published in 1980. Set in exotic Malayasia, this novel of immense length (about four thousand pages) deals with the seventy-year-old Velunni Kurup, a self-made millionaire and host to his greedy relatives, who try to defraud him of his wealth. Married twice, first to a widow with three children, and then to the younger sister of his brother's wife, Velunni Kurup is childless and dying but still a match for the scheming relatives. The novel depicts the minds of about 10 persons, with deep insight. It has received a number of awards including the Kerala Sāhitya Akademi Award, the Odakkuzhal Award, the Sāhitya Akademi Award (1981) and the Vayalar Rāma Varmā Literary Award of 1983.

Avakīrṇa(m). A holy place on the bank of the river Sarasvatī in the region of Kurukṣetra (Vāman. 39.24-35). It was here that Baka Dālabhya approached Dhṛtarāṣṭra for alms, but the latter abused him (Mb. Śalya. 41.1; Padma. 1.27.41-45). When Baka asked for cows, Dhṛtarāṣṭra, in whose kingdom hundreds of cows had died, retorted that if he wanted animals, he could take the dead ones. The sage took the animals and began to perform yajñas with the flesh of dead animals, so that Dhṛtarāṣṭra could lose his kingdom. Seeing the effect of the yajña, Dhṛtarāṣṭra approached Baka and begged forgiveness. The sage agreed. It was at this spot that Yayāti, son of Nahuṣa, performed a yajña and Sarasvatī provided the Brahmins and others with all the desired things.

Avakīrṇin. A student (brahmacārin), who has violated his vow of continence by having sexual intercourse during brahmacarya. He has to perform an expiatory rite called *gardabhejyā* in the manner of *Pākayajña*.

Avakraya. Annual Rent. This was one of the systems by which lands were rented out to tenants, the others being, at a stipulated price, for a certain number of shares of the crops grown, free of rent of any kind. If such lands were granted on these conditions, it was incumbent on the tenants concerned to maintain the tanks, etc., in good repair.

Avakṣepaṇa. Downward Motion. See *Karma*.

Avaktavya. Unspeakable; inconceivable; indescribable.

Avākyārtha. A sentence conveying a nonverbal sense, e.g. *tat tvam asi* — That Thou

Art, according to Advaita.

Avalambaka. One of the five kinds of *kapha*, a *doṣa*. Its place is in the heart.

Avalambana. A technical term in Hindu Architecture, which means a pendant.

Avalambana. In China and Ceylon, a sacrifice among Buddhists for the dead on the 15th day of the 7th month; till redeemed, they are suspended by their heels, head downwards, from a tree in the inferior regions.

Avalambitaka. 'Suspended position'; one of the postures of sexual union. In this posture the man supports himself against a wall, while the woman sitting on his hands throws her arms round his neck. The woman moves herself by her feet, which touch the wall (*Kāmasūtra* 2.6.38; *Ratirahasya* 10.36; *Kandarpa-cūḍāmaṇi* 2.6.28-29).

Avalipta. A person, who is proud of his wealth, etc. According to the *Manu-smṛti* (4.79), one should not remain in the company of such a person.

Avaloka. Sanskrit commentary by Dhanika (q.v.) on the *Daśarūpaka* (q.v.), which is extremely helpful in understanding the original work.

Avalokana. A Commemoration Volume (1985), ed. by H.S. Kṛṣṇaswāmy Iyengar 'Echcheske', which was released by the Government of Karnāṭaka during the Viśva Kannaḍa Sammelan. Highly useful and informative articles about Kannaḍa literature, language and culture of Karnāṭaka are collected in it. It gives an overall picture of Karnāṭaka's rich heritage.

Avalokita. Name of a Buddha.

Avalokiteśvara. Name of a Bodhisattva worshipped by the northern Buddhists. His infinite compassion for suffering beings causes him to be always available to reach and rescue them from danger. Loved throughout the Mahāyāna Buddhist world, Avalokiteśvara more than any other bodhisattva exemplifies the infinite compassion of the enlightened mind and is widely thought of as a feminine being. He is also known as Padmapāṇi ('The Lotus-Bearer'); in Tibet he is Chenreji, in China, Kwan Yin, and in Japan he is known as Kwannon. He is said to have come to earth 300 times in human form. He not only averts moral catastrophies but physical disasters also and is known to grant to women and children that which they implore of him. He is represented as a winged steed, as also a great prince with high head-dress, carrying in his left hand a red lotus; frequently he is pictured seated on a large lotus and called 'The Jewel of the Lotus'; at times he is given arms all laden with gifts to men. An important Mahāyāna Buddhist sūtra is *Avalokiteśvara-guṇakāraṇḍavyūha* (q.v.).

The earliest Indian pictoral representations of Avalokiteśvara (5th to 8th centuries) at the Ajantā and Ellorā show him saving beings from distress. In Indian and Tibetan writings there are two kinds of descriptions of Avalokiteśvara's manifest physical forms. The first are fantastic, unimaginable; meditation on these will bring about trance and union with the bodhisattva by confounding the imagination and national processes. The second are precise descriptions intended as instructions for those who construct his image either in the mind or in sculpture and Mandala painting. Here the purpose is to enable the meditator to unite with the bodhisattva by first successfully imagining his form with its symbolic meanings. Forms taken by Avalokiteśvara appropriate for meditation are quite various: one Nepalese text describes 108 distinct manifestations, while groups of 31 or 32 are common. In India, Tibet and Nepal he is frequently depicted as Avalokiteśvara-Padmapāṇi, wearing princely ornaments and holding a lotus blossom.

Avalokiteśvara-guṇakāraṇḍavyūha. 'The Complete Description of the Basket of the Characteristics of Avalokiteśvara'; an important Mahāyāna Buddhist sūtra; it appears in two versions, the first and older one in prose and the second in verse. See *Kāraṇḍa-vyūha*.

Avalon, Arthur (1865-1936). British Indologist, who was educated at the Oxford University. He came to India and practised as a Barrister in the Calcuttā High Court. He later became a Judge in the same Court and acted for some time as the Chief Justice. After returning to England he was for some time Professor of Indian Law at the Oxford University. He died in England.

His real name was Sir John Woodroffe, and wrote under the pen-name of Arthur Avalon. He made it his life's work to spread abroad the truths of the Tantric literature. The *Tantra-śāstra* was generally held in contempt by most scholars. Woodroffe learnt the *śāstra* from Śivacandra Vidyārṇava. In his writings, he was assisted by Aṭalvihāri Ghoṣa.

Arthur Avalon's chief works are: ed. of *Mahānirvāṇa-tantra* (1913), *The Serpent Power* (1914), *Principles of Tantra* (1914-16), *Śakti and Śākta* (1918), *The World as Power, Garland of Letters, Introduction to Tantra-śāstra*, etc.

Avamadina. The day when two *tithis* (dates) terminate. A fast is not to be started from such a day, as it signifies diminution of a *tithi*.

Avamardana. Rubbing. In the Kāmaśāstra, when the lower part of the female organ is struck, it is called rubbing (*Kāmasūtra* 2.8.24; *Kandarpa-cūḍāmaṇi* 2.8.27).

Avamukta. A State mentioned in the Allāhābād Pillar inscription of Samudragupta, whose king Nilaraja is said to have been defeated but restored to his dominions by the Gupta Emperor. Avamukta was a State in the Deccan, but its exact position is uncertain.

Avanaddhya-vādya. Musical instruments, which are covered with hide or skin, called drum species.

Avanejana. Washing, ablution; a ceremony prior to offering the funeral cake. It consists in pouring water, in which flowers and sandal paste are immersed, upon the bed of Kuśa grass placed to receive the cake.

It is also the rite of washing hands with appropriate mantras when the *agnihotra* milk has been placed over the fire or when it is being taken up into the *agnihotra* ladle.

Avanejana also means washing the feet of a Guru, and elder person or a distinguished guest but, according to the *Manu-smṛti*, the feet of a *Guru-putra* (a son of the Guru) are not to be washed.

Avaṇi. Āvantika-kṣetra, a sacred place in the Kolār district in Karnāṭaka State. It was famous for its religious establishments from ancient times. It was once known as Āvaṇya, which was under the Gaṅgā prince Mādhava Muttarasa, who governed several districts. In about A.D. 890 it was called Āvaṇya-nāḍu. In A.D. 931, its earliest grant relates that Tribhuvana Kartāra Deva, who held the title of Kali-Yuga Rudra, ruled over the Āvaṇīya Thāna for 40 years. During this period he constructed 50 temples and two large tanks. The Avaṇi Sthāna continued to survive as a religious establishment from the 9th to the 11th century. There are temples dedicated to Rāma Dāśarathi, Lakṣmaṇa, Bharata, Śatrughna, Bāli and Sugrīva. This place is renowned as the birth-place of Lava-Kuśa, the twin sons of Rāma, and also as the hermitage of Vālmīki.

Avani Avattam. With Brahmins a festival at which the sacred thread is renewed; it occurs during the Tamil month Avani, which coincides with August. During the Uttarāyaṇa, or northern solstice, all devout Hindus are supposed to devote themselves to the study of the

Vedas, and during the Thatcanayanantham, or southern solstice, they are allowed a relaxation of their religious studies, or, as some eminent divines among them are of opinion, are forbidden to open the Vedas. During the northern solstice, i.e. from Avani (August) to Thi (January), marriages and other auspicious rites are performed; all acts done are supposed to have some virtuous effect, and in some manner benefit the persons performing them. But during the southern solstice, which extends from Masi (February) to Adi (July), everything done, though virtuous in itself, is unprofitable in its effects. During this period sin is supposed to abound, in consequence of the months being 'bad months'; and when this period is passed, and the month of Avani ushers in the 'good months' the occasion is regarded a fitting one for the ceremony in which the Hindu is invested with the sacred thread, with multiform ceremonial rites. Into a hole which is dug and consecrated for the purpose, the Vedakni, or the three kinds of sacred fire, are cast, and over these the wood of Arasu, or Ala-maram or Athi-maram. Incense and the Navathaniam, or nine kinds of sacred grain, follow, and then the necessary quantity of ghee completes the ceremony. The sacred thread costs some Hindus a large sum, but to the poorer classes the Brahmin priests sell the strings at reduced prices.

Avaṇi Mūlam. A festival observed in south India during the month of Bhādrapada (August-September) when the asterism *Mūlam* (Scorpio) is in the ascendant, when its presiding deity is the Asura Nirriti and when the Asuric (demoniac) tendencies are not considered favourable to humanity. Therefore in order to ward them off this festival is observed.

The origin of this festival is connected with a legend. Once during the reign of Arimādhava Pāṇḍya, the king of Madurā, there was a great drought and the river Vaigāi (modern Kṛtamālā) had almost dried up. One day owing to a heavy rain, there was considerable amount of water in that river. The king thought of building a dam so that he could store water, and for this he allotted the construction work to different people among his subjects. A small part of this work fell to the lot of an old woman who was a great devotee of god Sundareśa, who answered her prayer by appearing on the work-site as a labourer. He told the old woman that he was prepared to do the work allotted to her, if he was given something to eat, and his hunger was satisfied with what the old woman gave him, but something remained which he took to the site, and gave a little of it to each worker, and they all chatted without attending to their work. When the king's officers came to the new worker and remonstrated with him regarding the urgency of the task in hand and later threatened him, he brushed aside their threats and bragged that he could work wonders. Those officials left him in disgust and as the sun set, all the work save that assigned to the old woman was over. At that time the king visited that place and found to his surprise that the new worker was whiling away his time and the precious water was being wasted through the incomplete gap. The king grew furious and gave the new worker such a blow with his cane that all in the world felt it. But as soon as the blow was received, he dropped a little of the earth, which he had in his basket and immediately the gap was filled up. The king was wonder-struck and looked out for the labourer but he was nowhere to be seen. Then there was a heavenly voice which told the king that Lord Sundareśa had appeared before him to teach him (the king) the lesson for unwittingly punishing his minister Māṇikkavācakar (Māṇikkavāsagar) who has spent a certain amount from the State Treasury for building the Avadayarkoil temple. The festival is held every year in commemoration of this event in the Sundareśa temple at Madurā. On this day a golden basket with a golden spade, the image of god Sundareśa, with a large crowd of devoted people move out in a grand procession to the deity's shrine from the river ghāṭ.

Avanindra Kumār. Modern Sanskrit scholar, whose chief work is: *Archaic Words in Pāṇini's Aṣṭādhyāyī* (1981).

Avāṅmānasagocaram. 'Beyond the realm of mind and speech'; 'unutterable and unthinkable'; it is said of Brahman (q.v.).

Avanta. See *Vīracarita*.

Avantara. A descent of the deity in the shape of a mortal; it is an incarnation of an inferior kind, intended to answer a purpose of less moment.

Avāntara-vākya. Subsidiary text. A branch of the Upaniṣadic texts which do not give liberating knowledge. They are the intermediary texts which give knowledge about the Reality with form and attributes (Saguṇa Brahman). This is a view held by Advaita.

Avanti (Avantī). Name of a country and its inhabitants; its capital being Ujjayinī on the river Śiprā; and there is also the temple of Mahākāla in the suburbs. According to Hemacandra, Avanti is synonymous with Mālava or the modern Mālavā; but the latter country covered in ancient times, as now, a wider area than Avanti, as Bāṇa applies the name to a neighbouring kingdom in the east, whose capital was Vidiśā on the Vetravatī or Betvā. In the time of the *Mahābhārata*, the country extended on the south to the banks of the Narmadā and on the west probably to the banks of the Mahī. Ujjayinī has been known from the inscriptions of Aśoka as having been situated on the banks of the river Śiprā, an affluent of the stream Carmaṇvatī (Cambal). The people of this region have been famous as warriors and it is said they sprang from the Haihayas. Avanti was the kingdom of Vikramāditya. It has been called Mālava since the 7th or 8th century A.D. It is one of the seven sacred cities of the Hindus to die in which is said to secure eternal happiness (Mb. Bhī. 9.43). The other sacred cities are Ayodhyā, Mathurā, Māyā, Kāśī, Kāñcī and Dvārāvatī. It was from Avantikā that Śiva scored victory over Tripura and since then it is known as Ujjayinī or giving 'Vijaya' or victory. The renowned poets such as Kālidāsa and others lived in this city.

Avanti has several names, e.g. Viśālā (according to the *Meghadūta*), Amarāvatī, Kuśasthalī, Kanakaśṛṅgā, Padmāvatī, Puṣkaraṇḍinī, Kumudvatī, Ujjayinī. Kṛṣṇa's preceptor Sāndīpani lived in Avantipura. It is said that Maṅgala was born in Avanti.

It was one of the most flourishing kingdoms of ancient India and one of the 16 great territories of the Jambudvīpa. It was also a great centre of Buddhism. Eminent Buddhists like Dhammapāla, Sonakutikanna, Abhayakumāra, Isidāsi and Mahākaccāyana resided in this city.

Avanti was one of the 16 States into which, according to early Buddhist texts, India was divided shortly before the rise of Buddhism in the 5th century of the pre-Christian era. Later on it absorbed the neighbouring small States and became one of the four great Indian States — the other three being Vatsa (Allāhābād region), Kosala (Oudh) and Magadha (south Bihār). Its king Pradyota was a contemporary of Bimbisāra and Ajātaśatru of Magadha. In the 4th century B.C. Candragupta Maurya conquered and annexed Avanti to his dominions.

According to *Kāmasūtra* (2.5.22-23), women of this region favour *Citra-rata* (union with unusual postures). They like the more advanced kinds of coition.

Avanti (Avantī). Name of the river Śiprā. Ujjayinī stands on this river. Avantī is stated to have its source in the Pāriyātra mountain (Vāyu. 45.98; Matsya. 114.24; Brahmāṇḍ. 2.16. 29).

Avantibāi Lodhi, Mahārānī (d. 1858). Widow of Rājā Lakṣmaṇa Siṁha of Rāmgarh, Madhya Pradeśa. After removing the Court of Ward officials appointed by the British, she forcibly resumed control of Rāmgarh. She reorganised the Ramgarh State Army and placed it under the command of the famous warrior, Umrāo Siṁha Lodhi. During the Mutiny of 1857, she declared war against the British and advanced towards Sohāgpur. The British force was defeated and Sohāgpur was captured by her. Another British force under Captain Washington tried to stop her. Riding on horse-back, the Rānī fought with remarkable valour and defeated the enemy. Thousands of British soldiers were killed in the battle near Śāhpurā. Washington retreated in such haste that his infant child was left behind, but the Rānī sent the child to him through her special emissary. Repeated British attacks were repulsed by the Rānī's army, but an outflanking movement by the enemy cut her off from three sides, while the army of the pro-British ruler of Rewā assaulted her from behind. Her commanders were killed. She lost Śāhpurā and Sohāgpur and retreated towards Rāmgarh. Final battle was fought in the hilly region of Devhargarh in April 1858, she herself and her army fought with extreme bravery, but were hopelessly outnumbered; with no hope of victory or escape, she killed herself with her own sword in 1858.

Āvantikā. Daughter of Yaugandharāyaṇa, a famous character in the story of Udayana. See *Yaugandharāyaṇa*.

Avantikā. Ujjayinī or modern Ujjain. It is one of the seven sacred cities of India. See *Avanti*.

Avantikā-Kṣetra. Avani, a sacred place in the district of Kolār in Mysore, where Rāmacandra is said to have halted on his way from Laṅkā to Ayodhyā.

Avantipura. Modern Vantipur. It was the new capital built by King Avantvarman (A.D. 855-56 to 883) on the bank of the Jhelum, about 25 kms south-west of Śrīnagar (Kaśmīr). The ruins of the temple of Avantisvāmin dedicated to Viṣṇu still exist there, which 'rank among the most imposing monuments of ancient Kaśmīr architecture and sufficiently attest the resources of their builder'. Though not equal in size to the Mārtaṇḍa temple of Lalitāditya, this ranks among the most imposing monuments of ancient Kaśmīr architecture. The main temple was surrounded by a colonnade and cells for the monks. Many carved panels adorn the walls of the temple. A number of sculpture groups have been found in Avantipura. The figural sculptures are refined and graceful. The town of Avantipura occasionally figures in Kashmir history and culture, especially of the early period.

Avantipuram. The city of Avanti (q.v.). See *Avanti*.

Avantisundarī. Worthy wife of the famous Sanskrit poet, Rājaśekhara (q.v.) and generally supposed to be the sister of Dharmapāla. Rājaśekhara refers to her as his wife in the Prologue to his drama *Karpūramañjarī*, and that his drama was staged at her request. She was a very illustrious member of Cahuvān family, and probably she, a Kṣatriya by caste, had a romantic marriage with the Brahmin Rājaśekhara. Avantisundarī was herself a learned woman of those days. She was a rhetorician of outstanding merit as she has been quoted thrice by Rājaśekhara in his celebrated work, *Kāvyamīmaṁsā*. She has also been referred to thrice by Hemacandra in his *Deśīnāma-mālā*. From these verses, it is known that Avantisundarī was a Prakrit poetess of great poetic abilities. Rājaśekhara is generally placed in the last quarter of the 9th and the first quarter of the 10th century and as such Avantisundarī also flourished during that time.

Avantisundarī-kathā (The Story of Avantisundarī). A fragmentary Sanskrit prose work, the earliest prose composition from south India on the model of Bāṇa's *Kādambarī*. Its author is Daṇḍin, who flourished in the 7th century and hence was a close contemporary of Bāṇa.

The heroine Avantisundarī is a princess of Avanti and her marriage with the Mālava Prince Rājavāhana is the main story narrated in the work. The work has been edited in the Trivandrum Sanskrit Series from the single available incomplete manuscript, full of lacunae. But even the present available fragment gives important details about the author and his learned predecessors, his wanderings to other parts of India due to invasions of the Pallava region and the circumstances under which the prose romance was composed at kāñcī. The style is smooth, flowing and classical.

The *Daśakumāra-carita* is a work by Daṇḍin on the same theme: scholars like Rāghavan feel that the *Daśakumāra-carita* formed part of the voluminous *Avantisundarī*, while D. K. Gupta feels that *Avantisundarī* was the last incomplete masterpiece by the same author.

The popularity of the theme is evident also in the *Avantisundarī-kathā-sāra* (pub. in *Journal of Oriental Research*, Madrās, Vol. XVI onwards) where the anonymous author has narrated the full story, following Daṇḍin's diction and style.

Avantisundarī-Kathāsāra. See *Avantisundarī-kathā*.

Avanti Vaṁśa (The Dynasty of Avanti). The dynasty of Avanti kings had its origin in the Yadu dynasty. The Haihaya kings belonged to this dynasty. Full details of this dynasty are given in the *Agni-purāṇa* (275).

Avantivardhana. The last king of Avanti, who belonged to the Pradyota dynasty. Possibly he was a contemporary of Śiśunāga, the king of Magadha, though, according to the Purāṇas, Śiśunāga, the founder of the Śaiśuṅga dynasty, lived long before Avantivardhana. The Siṁhalese tradition, which appears correct, mentions that Śiśunāga appeared on the scene several generations after Bimbisāra who ascended the throne in 546 B.C. Between Magadha and Avanti lay the territory of Vatsas and for a long time, there was a struggle among Magadha-Kosala-Vatsa-Avanti. When Avanti conquered Vatsa, the Magadha and Avanti remained outwardly on friendly terms. Soon there was a struggle between them, in which Avantivardhana was defeated by the Magadha forces. Avanti then formed a territory of the Magadha kingdom.

Avantivarman. A king of Kannauj of the Maukhari dynasty; he was a contemporary of King Prabhākara Vardhana of the Puṣyabhuti family of Thāneśvar. His son Grahavarman married Rājyaśrī, the daughter of Prabhākara Vardhana (d. A.D. 604).

Avantivarman of Kaśmīr (r. 855-83). He founded in A.D. 855 in Kaṣmīr the Utpala dynasty after overthrowing the Karkata dynasty. He is famous for the irrigation works that were executed by his orders in Kaśmīr. When Avantivarman ascended the throne, the farm produce had become very low and the prices of essential commodities were sky-high. With the help of his minister Suyya (Sūrya), he changed the course of the Jhelum and caused several canals to be dug, as a result of which the prices came down. He founded the town of Avantipura, which still exists under its corrupted name of Vantpore. He built many temples and gave due regard to the Paṇḍits of

Kaśmīr. The famous author of *Dhvanyāloka*, Ānandavardhana (q.v.) was patronised by him.

Āvantya. A disciple of Brahmavettā in the Sāma-disciple tradition of Vyāsa; this is according to the *Bhāgavata-purāṇa*.

Avantyas. One of the five great divisions of the Haikaya tribe. The Avantyas were in Ujjain and preceded the Rājpūt tribes by whom that country is now occupied. There are still vestiges of them.

Āvāpa. 'Insertation'; a part of the rite which takes place within the framework of a sacrifice; various principal offerings taking place between (or only after) the two *ājyabhāgas* and the *Sviṣṭakṛt*, e.g. milking of cows, arranging of potsherds, etc., in which an insertation is required.

Avapīḍitaka. A kind of kissing which is effected by taking hold of the lower lip by two fingers and then after touching it with the tongue, pressing it with great force with the lips (*Kāmasūtra* 2.3.11-12; *Kandarpa-cūḍāmaṇi* 2.3.13-14; *Rati-ratna-pradīpikā* 3.41).

Avāpta-samasta-kāma. One whose desires are very fulfilled.

Avara(s). See *Ṛṣis*.

Avara. Lower.

Āvāraka-śakti. The power of *āṇava* which covers the cognitive, conative and affective energies of the individual and renders them inoperative (*Śaiva Siddhānta*).

Āvaraṇa. Concealment. The veiling power of ignorance. According to Advaita, one of the two-fold powers of *avidyā*. See *Avidyā*.

Āvaraṇa. A king of the Viśvakarmā dynasty. Bharata (son of Ṛṣabha) married the world beauty Pañcajanī. Five children including Āvaraṇa were born to her (Bhāg. 10).

Āvaraṇa-śakti. Capacity to conceal.

Avaraṅgasāha. Name of the Moghul emperor, Aurangzeb (q.v.).

Āvaraṇina. Name of a Buddhist sect.

Āvarant. From *Āvaraṇa*, screening or surrounding; the name of a division of the sect of Rāmānujas who prepare their own meals and eat in the strictest privacy. According to Wilson, 'they must not eat in cotton garments, but having bathed must put on woollens or silk; all the Rāmānujas cook for themselves, and should the meal during this process, or whilst they are eating, attract even the looks of a stranger, the operation is instantly stopped and the viands buried in the ground'. In the Jaina system, the five Āvaraṇas mean the difficulties in acquiring as many gradations of holy or divine wisdom.

Avarāta. One of the class of deities named Pratardana.

Avarīyas. Son of Sāvarṇi Manu.

Avarodha. A king of the family of Bharata.

Avarodhana. Name of a son of Rājā Gaya by his queen Gayantī.

Avarodhana. Obstacle, hurdle or obstruction, e.g. when the throat is obstructed by phlegm.

The Antaḥpura (q.v.) where the royal ladies lived was also called Avarodha, as the entry of public was restricted.

Avaroha. Descent.

Avarohaṇa. The complete descent of the gamut, the scale of a *rāga*. It is invariably slightly changed, by one or two modified notes, from *ārohaṇa*, the ascending scale.

Āvartana. Name of an Upadvīpa in the Jambudvīpa.

Āvartanandā. Name of a sacred Tīrtha. One who has a bath in this tīrtha will be able to enjoy life in the Nandanavana (Mb. Anu. 25.45).

Avārya Jātaka. 376th story of the Pāli *Jātaka* (q.v.), which was related in connection with a rude ferryman.

In the past when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as a learned ascetic. He used to live in the Himālayas. Once he came down for salt and other necessities. At that time the king was so much impressed by his talks that he requested Bodhisattva to stay in his garden. Bodhisattva spent 12 years in that garden. Once he thought of going out for alms. When he reached a river, he asked the ferryman to carry him across and this was done. When the ferryman asked for the fare, Bodhisattva had no money and instead gave him good precepts. But the ferryman who was illiterate and rude could not understand, and when he found that Bodhisattva had no money, he became rude and started beating him on the face. His wife tried to intervene, but she was also beaten by him. Since she was pregnant, she aborted due to this beating. At last people came and saved Bodhisattva.

Avasa. In the adjective *an-avasa* in the *Ṛgveda* (6.66.7) may mean 'drag'.

Avāsa. 'Unclothed'. Name of a Buddha.

Āvāsa. Literally 'dwelling, residence'. According to the Buddhist tradition, āvāsa meant a single monastic dwelling for one monk, or huts for a small group of monks located within established, preferably natural, boundaries. Originally it meant a shelter during the three-month rainy season (*vassa*), *āvāsa* refers to a specific monastic community rather than the ideal Saṅgha ('Saṅgha of the Four Quarters'). Hence, the *āvāsa* was a locus of collective monastic meetings and the congregational precept-confessional (*Uposatha*). Monks at an *āvāsa* held goods in common. *Āvāsas* constructed by monks themselves were distinguished from *ārāmas* ('pleasure gardens'), property donated by a lay person for the monks' use (later, *ārāma* came to denote a large monastery). *Āvāsa* referring to a collectivity was also distinguished from a Vihāra, which originally denoted a single dwelling. Later the 'vihāra' assumed the much broader meaning of 'monastery'. Likewise, *āvāsa* finally came to refer to a centre of monastic resident activity and a separate ecclesiastical district rather than a temporary shelter. *Āvāsa* at present refers to a residential colony constructed by government or some government agency.

Avasāna. A synonym of the Mañca or a raised platform.

Avasānam. An ancient Bath in Bhārata. One could attain the merits of *Sahasragodāna* (giving a thousand cows as alms) by bathing in this holy bath (Mb. Vana. 82.128).

Avasara. An assembly, a durbār, which was held in the courts of kings. In that assembly seats were assigned according to the status of the invitees. Such an assembly met during the reign of the Gujarāt King Viśāladeva (A.D. 1243-61) as mentioned by Merutuṅga in his *Prabandha-cintāmaṇi*.

Avasarpiṇi. The Cycle of Regressive Evolution in Jaina political philosophy. It has been described by Jaina writers like Jinasena and Hemacandra. According to them, time is a wheel with 12 spokes. The wheel is going round and round since eternity, and shall continue to do so for ever. At any moment, half the wheel is descending and the other half is ascending. The descending half of the wheel is called *Avasarpiṇi*, and the ascending half is called *Utsarpiṇi*. We are living in the *Avasarpiṇi* half when times are becoming worse and worse. Each of these cycles comprised six divisions or what may be called ages, like the following: *suṣamā-suṣamā* (bliss-bliss), *suṣamā* (bliss only), *suṣamā-duhṣamā* (bliss-grief), *duhṣamā* (grief) and *duhṣmā-duhṣamā* (grief-grief). These six stages depict an evolution of society from the first stage of complete bliss, comprising aeons, in which people with a golden complexion, radiant faces, perfect virtues lived on the yield of the Kalpadruma trees which yielded everything from homes to apparel or from flowers to food. From such a stage there was a gradual decline, one cycle declining into another, effecting deep changes until the last stage was reached. From the third stage, when a kind of alarm was roused among mankind, saviours or patriarchs (*kulkara*) came into existence. Among them the first was Pratiśruti and he had 14 successors as leaders like him. From the 5th patriarch, Sīmantaka, out of chaos had evolved order. During the 11th patriarch, Nābhi, in human life was brought about an entire transformation. The last Vṛṣabha introduced the six occupations, the three castes, viz. of the Kṣatriya, Vaiśya and Śūdra.

We are living in the Duhṣamā Age which began three-years-and-eight-and-half-months after the *nirvāṇa* of Mahāvīra, that is, in 527 B.C.

The term Utsarpiṇi and Arpaṇi (apparently for Avasarpiṇi) occur in the Buddhist 'Age' system also.

The words *Apasarpiṇi* and *Utsarpiṇi* occur in the Hindu works also, such as the *Āryabhaṭīya*, the *Kāśyapa-saṁhitā*, etc., but the lengths of their periods are much smaller. For instance the *Āryabhaṭīya* (3.9) states: 'The (first) half of the yuga (of 43,20,000 years) is *Utsarpiṇi* and the second half *Apasarpiṇi*. *Suṣamā* occurs in the middle and *Duhṣamā* in the beginning and end.'

Āvaśira. A place in ancient India, which is said to have been conquered by Karṇa (Mb. Vana. 254.9).

Ava-skava. A kind of worm, mentioned along with others in the *Atharvaveda* (2.31.4).

Avasnātā. A woman who has taken her bath, i.e. attained puberty.

Āvassaya. See *Mūlasutta*.

Avasthā. A technical term in Yoga, which means age. Age is no bar for the practice of Yoga. Whether young, old or too old, sick or lean, one who discards laziness gets success if he practises Yoga.

The word is used in Haṭhayoga writings to denote stages of progress.

Avasthā. State of experience; state of consciousness; condition. They are three: waking (*jāgrat*), dreaming (*svapna*) and deep sleep (*suṣupti*). Also see *Turīya*.

Avasthā. Women have been classified on the basis of their age as Bālā (between 11 and 16 years), Taruṇī (16 and 30 years), Prauḍhā (30 and 55 years) and Vṛddhā (beyond 55 years).

Āvastha. Its exact meaning is guest-house or a place (Atharva. 9.6.5). This place was especially associated with Brahmins and others, who used to participate in the *yajñas* (sacrifices) and festivities. It used to be like the modern *dharmaśālās* or pilgrim rest-houses. It appears to have been used also as a residence (Ai. Upa. 3.12).

It was believed that after having given away a charming house to the twice-born, especially the Brahmins, he attained the other world.

Avasthā-bheda. Difference in condition..

Avasthā-catuṣṭaya. The four periods or states of a man's life. These are: *bālya* (childhood), *kaumāra* (youth), *yauvana* (manhood) and *vārdhakya* (old age). Of these, *bālya* is up to the age of 15 years, *kaumāra* is from 15 to 30 years, *yauvana* is from 30 to 50 years, *vārdhakya* thereafter. These age limits are given in the Āyurveda works. For the four periods of a woman's life, see *Avasthā*.

Avasthā-daśaka. The 10 stages of love. These, according to the writers on poetics, are: *abhilāṣā* (longing), *cintā* (anxiety), *smṛti* (recollection), *guṇa-kathana* (praising), *udvega* (agitation), *pralāpa* (lamentation), *unmāda* (madness), *vyādhi* (sickness), *jāḍya* (stupidity) and *mṛtyu* (death).

Avasthā-dvaya. The two states of life: happiness and misery.

Avasthā-jñāna. Any individual state or experience of ignorance.

Avasthā-pariṇāma. Change of experience or appearance with regard to the past, present and future.

Avasthā-traya. The three states: *Jāgṛti* (waking), *svapna* (dreaming) and *suṣupti* (deep sleep). These, according to the Vedāntists, are the three manifestations of self.

Avasthā-traya-vicāra. Inquiry into the three states of experience; see *Avasthā-traya*. The Self is involved in the three states of experience — waking, dreaming and deep sleep. The Self is involved in these three states through the adjunct of the body-mind complex with which it is associated. This inquiry is meant to reveal that the Self is not really affected by the triple stream of experience. It is adventitious and not natural to it. To realise this is to realise the fourth (*turīya*) state, or Brahman.

Avasthanas. The name of the divisions of the sun's course, which are three, viz. Airāvata (northern), Jaradgavu (southern) and Vaiśvānara (central).

Āvasthya. Name of an Agni (Mb. Vana. 221.5). It is the fire for the domestic rites.

Avastu. Non-substantial.

Āvaśyaka (Āvassaya). 'Necessary'. There are six necessary daily duties to be performed by every Jaina. These are: 1. *sāmāiam* (*sāmāyikam*), 'equanimity' obtained by desisting from all evil; 2. *cauvisaitha* (*caturviṁśatistava*), 'glorification' of the 24 tīrthaṅkaras; 3. *vandanā*, 'veneration' of the Guru; 4. *paḍikkamaṇam* (*pratikramaṇa*), 'confession'; 5. *kāussagga* (*kāyotsarga*), penance through certain postures of the body; and 6. *paccakkhāṇam* (*pratyākhyāna*) 'refusal' (of certain pleasures).

Āvaśyakabṛhadvṛttam. Name of a Jaina work.

Āvaśyaka-sūtra (Pkt.: Āvassaya, or Āvassaga). The second Mūla-sūtra (q.v.) of the Jainas, by Indrabhūti or Gaṇadhara or Śrutasthavira. Consisting of six sections, it corresponds to the six essential (*āvaśyaka*) daily duties of a Jaina, viz. absence from evil, glorification of Tīrthaṇkaras, respect of teachers, confession, asceticism and renunciation of sensual pleasures. The text is accompanied by Bhadrabāhu's *Nijjutti*. There are several commentaries on it.

Āvaśyakas. Singers of hymns to the 24 Jinas (Tīrthaṅkaras), *Stavana*, *Vandanā*, *Pratikramaṇa* and *Kāyotsarga*.

Avasyu Ātreya. Name of a hymn-seer (Ṛg. 5.31; 75).

Avata. A word occurring several times in the *Ṛgveda* (1.55.8; 1.85.10.11; 1.116.9.22 etc.) denotes an artificially dug well, in contrast with a spring, though the latter expression is also applied to an artificial well. Such wells were covered by the makers, and are described as unfailing and full of water. The water was raised by a wheel (*cakra*) of stone, to which was fastened a strap with a pail attached to it. When raised it was poured into buckets of wood. Sometimes those wells appear to have been used for irrigation purposes, the water being led off into broad channels (Ṛg. 8.69.12).

Avāta. See *Vāta*.

Avaṭa. A hole in the ground for fixing the sacrificial post.

Avataṁsaka School (Chinese: Hua-yen; Japanese: Kegon) arose in China between 557 and 589. There is no trace of corresponding Indian sectarian development. The school stressed the sameness of things, the presence of absolute reality in them and the identity of facts and ultimate principles. The first patriarch of school was Tu-shun (Fa-shun). See *Avataṁsaka Sūtra*.

Avataṁsaka Sūtra (The Wreath Doctrine). Also known as *Buddhāvataṁsaka*, it is a large Mahāyāna work. According to the Chinese sources there were six different *Avataṁsaka-sūtras*. Of these the shortest containing 36,000 *gāthās* were translated into Chinese in A.D. 418-21 by Buddhabhadra. There is no Sanskrit version existing of the *Avataṁsaka-sūtra*, but the Sanskrit *Gaṇḍavyūha-sūtra* corresponds to the last section of one of the Chinese versions. *Avataṁsaka-sūtra* is the sacred literature of the Avataṁsaka School (q.v.).

Avaṭanirodhana. Name of a particular hell.

Avatāra. 'A descent'. The incarnation of a deity, especially of Viṣṇu. The first indication, not of an Avatāra, but what subsequently developed into an Avatāra, is found in the *Ṛgveda* in the 'three steps' of 'Viṣṇu, the unconquerable preserver', who 'strove over this (universe)' and 'in three places planted his step'. The early commentators understood the 'three places' to be the earth, the atmosphere and the sky; that in the earth Viṣṇu was fire, in the air lightning and in the sky the solar light. One commentator, Aurṇavābha, whose name deserves mention, took a more philosophical view of the matter, and interpreted 'the three steps' as being 'the different positions of the sun at his rising, culmination and setting'. Sāyaṇa, the great commentator, understood 'the three steps' to be 'the three steps' taken by that god in his incarnation of Vāmana (q.v.) the dwarf.

The Hindus by and large have faith in this, that although Īśvara (God) is Omnipresent, yet at times, when necessary, He is born on earth in special forms by his Yogamāyā. In the *Bhagavadgītā* (4.7-8), Lord Kṛṣṇa says to Arjuna: 'When Righteousness declines, O Bharata ! when Wickedness is strong, I rise, from age to age, and take visible shape, and move a man with men, succoring the good, thrusting the evil back, and setting Virtue on her seat again.'

Viṣṇu takes three kinds of incarnations such as *avatāra, āveśa* and *aṁśa*. That which has full power is avatāra; that which has power only for the time being is āveśa and partial incarnation is aṁśāvatāra (see *aṁśāvatāra*). The incarnations of Viṣṇu are countless. Hermits, Manus, Devas (gods) and sons of Manus are incarnations in part (aṁśāvatāra) of Viṣṇu. Complete avatāras are 10 in number of which Balabhadra Rāma is not considered as an avatāra by some; instead of him is placed Buddha.

In the *Devī Bhāgavata* (4), the story why Viṣṇu had to take so many incarnations has been given. It was the curse of the sage Bhṛgu that made Viṣṇu take incarnations. Kaśyapa's son Kaśipu was a brave king of the asuras, the enemy of the gods. In the war between the asuras and the gods, Kaśipu was killed. After Kaśipu, his son Prahlāda became king. As Prahlāda was also an enemy of the gods, there was a war between him and Indra, the king of the gods. This war between the asuras and devas lasted for a hundred years and ultimately Prahlāda was defeated. Dejected at his defeat, Prahlāda anointed Bali, son of Virocana, as king and himself went to the Gandhamādana to do penance. Thereafter the fight continued between Bali and Indra; Indra was helped by Viṣṇu. The asuras were completely annihilated. The defeated asuras approached their preceptor, Śukra, who promised to protect them. The fact that Śukra has promised to protect the asuras came to the knowledge of the gods. Śukra, asking the asuras to await his return, left for Kailāsa and requested Śiva that he might be given the power of defeating the gods by some means quite unknown to Bṛhaspati, the preceptor of the gods. Śiva was in trouble as he could refuse neither Śukra nor the gods. At last he told Śukra that to obtain a spell that could defeat the gods, he had to stand head downwards, inhaling smoke for a thousand years. Śiva thought that when the dreadful nature of the austerity was considered, Śukra might desist from the attempt. But Śukra started austerities then and there.

The gods understood all the deceit of the asuras and the crookedness of Śukra. They trembled with fear and began to consult how to get over the difficult situation. Finally, they decided to go to war with the asuras. The asuras were not strong enough to face the gods and so they all went to Kāvyamātā, the mother of Śukra. Kāvyamātā, by the merits acquired through devotional meditation, petrified Viṣṇu and Indra. Viṣṇu thought of his wheel-weapon Sudarśana Cakra, which appeared immediately and cut off the head of Kāvyamātā. The sage Bhṛgu flew into rage as Viṣṇu committed woman-slaughter, and cursed him thus: 'You are a crooked being, a viper, a deceit. The hermits who adore you as the seat of all that is good are mere fools; you are wicked, of a black character, and I curse you to take countless incarnations in the world, and painful confinement by and by because of your sins.' Thus having cursed Viṣṇu, Bhṛgu took some water from his water-pot and sprinkled it on the face of Kāvyamātā, who woke up as if from a sound sleep.

In compliance with Bhṛgu's curse, Viṣṇu had to undergo so many incarnations, complete as well as partial. Complete incarnations are 10 in number, called *Daśāvatāras* (The Ten Incarnations): Matsya (Fish), Kūrma (Turtle), Varāha (Boar), Narasiṁha (Man-lion), Vāmana (Dwarf), Paraśurāma, Rāma, Buddha (or Balabhadra), Kṛṣṇa and Kalki (Yet to come) (qq.v.). The Matsya Avatāra saved Manu (q.v.), the Hindu Noah, from a universal flood. The Kūrma helped the gods obtain the nectar of immortality. The Varāha raised up the drowning earth when it had sunk beneath the sea. The Narasiṁha saved the devotee Prahlāda (q.v.) from persecution. The Vāmana in three great strides reclaimed the world from the demon Bali (q.v.). Rāma-with-the-Axe or Paraśurāma destroyed the Kṣatriyas and restored the due authority of the Brahmins. Rāma destroyed the demon Rāvaṇa (q.v.) and rescued his kidnapped wife, Sītā. Kṛṣṇa rid the world of evil king Kaṁsa (q.v.). The Buddha preserved the purity of the Vedic rites by diverting unfit humans into a new religion. Jayadeva's *Gīta-govinda*, however, states that Viṣṇu became Buddha out of compassion for animals, in order to put an end to bloody sacrifice. At the end of our age, Kalki Avatara will unseat barbarian kings and restore the happy priestly order. This lore of divine descents counterbalanced a Hindu stress on the remoteness of the Supreme Being and sustained faith in a moral order and divine support. In this list substitutions are common. Some delete Kṛṣṇa, saying he is not an avatāra of Viṣṇu but the Supreme Being himself. The number of incarnations varies. While the principal incarnations are mostly the same, the total number of incarnations is 24 as: (1) Nārāyaṇa (Virāṭa Puruṣa), (2) Brahmā, (3) Sanaka, Sanandana, Sanatkumāra-

Sanātana, (4) Nara-Nārāyaṇa, (5) Kapila, (6) Dattātreya, (7) Suyaśa, (8) Hayagrīva, (9) Ṛṣabha, (10) Pṛthu, (11) Matsya, (12) Kūrma, (13) Haṁsa, (14) Dhanvantari, (15) Vāmana, (16) Paraśurāma, (17) Mohinī, (18) Nṛsiṁha, (19) Vedavyāsa, (20) Rāma, (21) Balarāma, (22) Kṛṣṇa, (23) Buddha and (24) Kalki. In some works (Devī Bhāg. 1, etc.) other names: Nārada, Yajña, Garuḍa (qq.v.) are variously added. In the *Bhāgavata-purāṇa*, it is written that the incarnations of Viṣṇu are innumerable, like the rivulets flowing from an inexhaustible lake. Ṛṣis, Manus, gods, sons of Manus, Prajāpatis, are all parts of Him.

The details of all the incarnations mentioned above have been given under their respective heads. See also *Aṁśāvatāra*.

Although for the achievement of extraordinary functions of creation, preservation and destruction, Brahmā, Viṣṇu and Śiva incarnate themselves, yet so far as preservation is concerned, it is only Viṣṇu who incarnates himself.

Literally avatāra, according to Pāṇini (3.3.120), means 'descent', especially of a god from heaven to earth. Gonda states that an avatāra is an 'appearance' of the deity (*Die Religionen Indiens*, I, p. 269). It is only in response to necessity that a god incarnates as has been stated by Kṛṣṇa in the *Bhagavadgītā*, referred to above. The variant lists of the avatāras of Viṣṇu suggest regional or sectarian preferences, which would account for the existence of different Vaiṣṇava schools by whom these lists were compiled. Among these schools are the Ekāntika, Vyūhavāda, Avatāravāda and Pāñcarātra. But the avatāra concept is further extended which may not only relate to a composite Viṣṇu, but also to his Vyūhas, sub-Vyūhas and Pārṣadas (companions), or even to his attributes or emblems (J.N. Banerjea: *The Development of Hindu Iconography*, p. 389), and may possibly account for his thousand epithets. The *Bhāgavata-purāṇa* contains three lists of avatāras. In 1.3.6-22, 22 names are given; in 2.7.1ff., 23; and in 9.4.3ff., 16. All three lists include the Buddha, and Ṛṣabha, the first Jaina Tīrthaṅkara, but the compiler declared that the divine descents are innumerable. An early *Pāñcarātra Saṁhitā* enumerates 39 incarnatory forms, in which are included the conventional list of 10, and also Vāgīśvara (No. 13) and Lokanātha (No. 24), both Mahāyāna divinities, and under the name of Śāntātman (No. 25) the Buddha himself. The notion of successive Buddhas and Jainas may have had some influence on the avatāra doctrine, but an important difference is that the Buddha and the Jaina Tīrthaṅkaras are not regarded as incarnations of a divine being, as are the Hindu avatāras.

Modern values have brought some significant alteration in avatāra thought. A general taste for mythological and miraculous elements in animal avatāras, the entire concept of avatāra has been repudiated by the Brahmo Samāj and the Ārya Samāj. But the strong moral teaching of the *Bhagavadgītā* and the *Rāmāyaṇa* has brought to the cults of Rāma and of Kṛṣṇa the devotion of millions, even outside India. In another development the use of the term 'avatāra' has become broader through the *Bhāgavata Purāṇa's* recognition that human beings can become avatāras through the charismatic entry into them of the divine spirit. This view has allowed the title to be extended to powerful modern religious leaders and to such world figures as Jesus.

Sometimes the term avatāra is applied to persons who are believed to be re-incarnations of saints. For instance, in Mahārāṣṭra, Ekanātha is considered an avatāra of Jñānadeva, and Tukārama an avatāra of Nāmadeva.

Avatāra Carita (Rājasthāni). A work in 1,686 verses, which treats of the 24 incarnations of Viṣṇu; a major portion deals with Rāma. The portion relevant to Rāma openly betrays the influence of *Rāmacaritamānas* by Tulasīdāsa and *Rāmacandrikā* by Keśavadāsa. The detailed descriptions of the 24 incarnations and the interesting style of narration are the two main reasons which have made it so popular. The work composed by Bārahaṭha Naraharidāsa (q.v.) in the year 1676 is extremely popular among the 'Cāraṇas' as a caste as well as among those interested in devotional texts. It was only five or six decades ago that the Cāraṇas made its study almost compulsory.

Avatāragītā-Bhāṣā Śiromaṇi. A manuscript in Hindi, which describes the incarnations of Viṣṇu. Dated A.D. 1676, it contains 31 illustrations of the Rājasthāni (Mewar) school. It belongs to the Allāhābād Museum, Allāhābād.

Avatāra Jayantī. When the incarnations first appeared, or were born, are called their Jayantī or birth anniversary. According to *Nirṇayasindhu* (81-82) and *Kṛtyasārasamuccaya*, the dates of Jayantīs are given as: Matsya: third of the bright half of Caitra; Kūrma: Pūrṇimā of Vaisākha; Varāha: third of the bright half of Bhādrapada; Narasiṁa: fourteenth of the bright half of Vaisākha; Vāmana: twelfth of the bright half of Bhādrapada; Paraśurāma: third of the bright half of Vaisākha; Rāma: ninth of the bright half of Caitra; Balarāma: sixth of second of the bright half of Bhādrapada; Kṛṣṇa: 8th of the dark half of Bhādrapada; Buddha: second of the bright half of Jyeṣṭha. In several works, there is a reference of the Kalki avatāra to appear shortly, but his birth anniversary is given as sixth of the bright half of Śrāvaṇa. See *Varāha-purāṇa* (48.20-22), where there is a reference to the 10 avatāras; *Kṛtyakalpataru* (Vrata. 333); Hemā. Vrata. 1.1049. There is a slight variation in the Jayantis according to some works.

Avatāra Mantra. The formula by which the 'descent' of a deity is effected.

Avatāraṇa. An abode of the Rākṣasas.

Avataraṇikā. A short prayer at the beginning of a work which, it is supposed, caused the divinity so addressed to descend from heaven.

Avathas. The five states of the soul, viz. (1) *Jāgrat* (waking state); (2) *Svapna* (dreaming state); (3) *Suṣupti* (state of deep sleep); (4) *Turīya* (state of soul breathing in bodies, in which consciouness is not yet developed); and (5) *Tūrīyatlam* (the state of new soul in its original unevolved and undeveloped state).

Āvatin. See *Āṭavin*.

Avaṭodā. Name of a sacred river (Bhāg. 5.19.18).

Avatsāra Kāśyapa. Name of a hymn-seer (Ṛg. 9.53-60; Ai. Brā. 2.24). He is called Avatsāra Prāśravaṇa (Sāṅkh. Brā. 13.3). He is referred to along with Evāvad, Yajata and Sadhri (Ṛg. 5.44.10). The Ai. Brā. 2.24 says of him that as a result of the performance of the sacrifice of five oblations, he attained Agniloka. Avatsāra seems to make a reference to his patrons, Dhvasra and Puruṣanti, and to the gifts which he received from them. According to the Purāṇas, Avatsāra is the brother of Arundhatī, who is the wife of Vasiṣṭha.

Avāya. Perceptual judgement. A stage in *mati-jñāna* wherein the object is known definitely. See *Mati*.

Āvaya. Name of a country.

Avayava. Premise, member, component part. The five premises (members) in a syllogism.

Avayavāvayavi. Part and whole, member and non-member.

Avayavin. The whole; composite structure.

Āveda. Name of a Gotrakāra of the Bhṛgu family. Same as Āmbāja.

Āvedana. A proclamation by the Adhvaryu that the sacrificer has been consecrated.

Āvega. Agitation. It is the 16th of the 33 *Vyabhicārī Bhāvas* (transient feelings), as enumerated by Bharata. *Āvega* is a confused and agitated state of mind, accompanied by some quick reflex action, and resulting from the sudden and unexpected appearance of something desirable or undesirable. When the state of Āvega is occasioned by something desirable, it results in joy, and when it results by something undesirable, it results in distress.

Āveṇika Dharma. Also called Buddhadharma; these are special qualities that a Buddha possesses. They are 18 in number: 1, 2 and 3: the seeing of all things past, present and future clearly; 4: propriety of all actions of the body; 5: of speech; 6: of thought; 7: firmness of intentions; 8: of memory; 9: of samādhi (concentration of mind); 10: of energy; 11: of emancipation; 12: of wisdom; 13: freedom from fickleness or wantonness; 14: from noisiness; 15: from confusedness; 16: from hastiness; 17: from heedlessness; and 18: from inconsiderateness.

Āveśāvatāra(s). The designation of Ṛṣis, Munis and those dedicated to religious practices. They are said to be 'possessed' (*āveśa*) of god-given power, but unlike avatāras are to be venerated but not worshipped. See *Avatāra*.

Aveṣṭi. A propitiatory offering to the quarters (*diśām*) in attenuation for mounting the quarters. It is an *iṣṭi*. It is also considered an independent rite.

Avesta. Principal sacred books or the scripture of the Zoroastrians, written in an old Iranian language, which is called Avestan, very akin to Vedic Sanskrit. The contents of the *Avesta* are largely hymns, prayers and liturgical invocations; indeed, the recitation of portions of the *Avesta* constitutes one of the principal ceremonial activities of Zoroastrian priests. There are also some hymns to various deities or spirits, some known to us also from the Vedic hymns. The script adopted for *Avesta* resembles that used for Pahlavi, the Iranian language then current. According to one Pahlavi tradition, two official copies of a fuller version of *Avesta*, written in gold ink on ox-hide parchment and kept by the Achaemenid Persian kings at their capital, reportedly were destroyed when Alexander the Great conquered Persepolis in 331 B.C.

Europeans were unaware of the *Avesta* until the 17th century. The first modern translation was made by A.H. Anquetil du Perron. In 1755 he made the acquaintance of Pārsis in Sūrat, on the coast north of Bombay, where he paid a priest to teach him to read the Avestan texts. Their translation and interpretation subsequently paralleled and drew support from European study of the earliest Sanskrit literature to which the *Avesta* is linguistically related.

The *Avesta* is only a small remnant of the ancient Iranian sacred literature. In its present form it is the collection compiled during the reign of Śāhpuhr II (A.D. 309-80) from the earlier material. The *Avesta* is divided in three divisions: 1. Yasna, liturgical hymns, including Gāthās. The Gāthās are considered to be the work of Zoroaster. The language of the Gāthās is archaic, and is close to the Vedic language. 2. Yashts, these are hymns addressed to various deities. 3. Videvat, or 'Law against the Demons'.

Avi. 'Sheep' are repeatedly mentioned in the *Ṛgveda*, and later, often in conjunction with goats (*aja*). The wolf (*vṛka*) was their great enemy (Atharva. 5.8.4; Ṛg. 8.34.3; 8.66.8), and they were tended by shepherds. Sheep as well as kine were captured from the enemy (Ṛg. 8.86.2). The Soma sieve was made of sheep's wool, and is repeatedly referred to (*avi, meṣī, avya, avyaya*). Considerable herds must have existed. Pūṣan is said to weave raiment from the wool of sheep. Normally the sheep stayed out at pasture; in an obscure passage of the *Ṛgveda* (10.106.5), reference appears to be made to rams in stall. Gandhāra ewes were famous for their wool (1.126.7). Pischel considers that Paruṣṇī was named from its richness in sheep, *parus* denoting the 'flocks' of wool.

Avibhāga. Inseparability.

Avibhāgād-viśvarūpasya. The unmanifest is that in which all effects dissolve. A Sāṅkhyan proof for the existence of Prakṛti. As there is an identity between cause and effect, if one traces each effect backwards into its cause, eventually one will reach the unmanifest Prakṛti.

Avicāra-siddha. Non-enquiry into the nature of the Ultimate.

Avīci. One of the 28 hells, enumerated in the *Viṣṇu-purāṇa*. This is the hell meant for those who stand false witness, who take false oath and false name. The soldiers of Yama will push these false people into Avīci from the top of a mount, which is a hundred Yojana (league) high. The place of Avīci, like the waves of the ocean, is swelling and falling and swaying and surging always. When sinners fall there, their bodies will be crumbled to pieces. Their life will enter into new bodies and then the punishment will be repeated again and again (Devī Bhāg. 8; Bhāg. 5.26). Other names of Avīci are: Vaitaraṇī, Pūyoda, Prāṇarodha, Viśasana, Lālābhakṣa, Sārameyādana, Avīcimān and Ayaḥpāna.

Avīci. Name of a hell according to Siṁhalese Buddhism. It is one of the eight mighty purgatories. It has been described as having been 2,000 leagues in extent, forming a part of a *cakkavāla*, sometimes outside and at times within the compass of the earth. It was believed to have been specially designed to punish the perpetrators of great crimes. The four *Nikāyas* contain frightful descriptions of what they call the *Mahā Nirayas* which is depicted as being quadrangular in shape, 100 leagues in length and breadth, with walls on all its four sides. It had a steel roof overhead and beneath, a floor of molten steel. Before entering it, one had to suffer untold tortures and agonies. People such as Devadatta, who have committed grave crimes, are sent to Avīci.

Avīcimān. Same as Avīci (q.v.), one of the hells mentioned in the *Viṣṇu-purāṇa*.

Aviddha. A name of Prācīnvat (q.v.).

Avidhi. Conduct or behaviour against established code or against Dharmaśāstra; *Avidhāna*.

Avidvān. One who has no knowledge of the Ultimate.

Avidyā. 'Ignorance, lack of true knowledge (*vidya*)'. As a general term, it lacks any ambiguity and is quite comprehensible, but when applied in the Upaniṣads, schools of philosophy and still later in Vedānta, it acquired a significance of bewildering complexity.

In its early stages, *avidyā* was merely the absence of knowledge (*vidyā*) preventing one from fulfilling the religious, ethical and moral obligations prescribed by authority and tradition. For example, it is suggested in the *Bṛhadāraṇyaka-upaniṣad* (15.17), that ignorance regarding the burial rites could result in an unpropitious rebirth for the deceased. Overcoming *avidyā* was the chief concern of the Brahmins, since precise knowledge of the Vedas was essential to their role in perpetuating and revitalising the cosmos and society by performing and supervising the rites, as well as to their livelihood (cf. Chā. Upa. 1.10). The necessity of knowledge in fulfilling the prescribed rites is typically expressed as: 'If, without knowing this, one performs the *agnihotra*, it would be like removing the burning coals and pouring the offering on mere ashes' (Chā. Upa. 5.24.1).

Certain Upaniṣadic passages express the view that *avidyā* was not merely the lack of requisite knowledge, but a state of being that clouds human minds and prevents their release. Such persons 'living immersed in *avidyā*, wise in their own estimation, believing themselves learned, are but fools walking a crooked path, the blind led by the blind' (Kaṭha. Upa. 1.2.4). Immersed in *avidyā*, unaware of their ignorance, these are like dreamers (Bṛhad. Upa. 4.3.20), who merely imagine their aims accomplished, when in reality each unknowing act plunges them further into bondage and Saṁsāra. In order to avoid the effects of *avidyā*, it is necessary to distinguish it from *vidyā*: 'He who knows *vidyā* and *avidyā* together crosses over death with *avidyā* and attains immortality with *vidyā*' (Īśa. Upa. 11). This view, while recognising that *avidyā* is incomplete in itself and does not directly result in Mokṣa, insists upon its value and its correlation with *vidyā* in the attainment of immortality. The following statement locates both in the nature of the supreme being: 'Hidden in the infinite imperishable Brahman are both *vidyā* and *avidyā*. *Avidyā* is perishable; *vidyā* is immortal; and he who controls both transcends them' (Śvet. Upa. 5.1).

'The post-Vedic period completed the evolution of *avidyā* from a mere absence of knowledge regarding edifying social and religious behaviour to a ubiquitous, negative, and cosmic power of spiritual and intellectual delusion. Śaṅkara, the eighth century A.D. exponent of Advaita Vedānta, declared all forms of knowledge predicated upon distinctions (between subject and object, humans and the world, Ātman and Brahman, etc.) to be *avidyā* and illusory. In short, all alleged knowledge (*vidyā*) does not result in union with Brahman was, spiritually, nonsense and non-knowledge, or *avidyā*. In this view, the basis of human knowing was ignorance, the object of knowledge was ignorance, and the result was mere illusion.

Śaṅkara's characterisation of the human condition as one arising from, grounded in, and tending toward *avidyā* ignited metaphysical and theological discussions and traditions that were of significance within Vedānta, but had little perceptible impact on Hindu spirituality. With the exception of Baladeva (*c.* A.D. 1750) none of the major figures following Śaṅkara accepted his elitist contention that *vidyā* alone was a sufficient cause of release.' – *ADLR*, p. 84.

Thus, according to Śaṅkara, *avidyā* provides knowledge about the world or about all that is visible to the naked eye. It means that whatever is known by intellect is *avidyā*. Thus the sphere of *avidyā* is intellectual knowledge. Only when one crosses this stage and enters the internal world of vision, the curtain of *avidyā* is removed and one realises Brahman through meditation. Subsequently, faith (*śraddhā*) and devotion (*bhakti*) were presented as 'aids' to meditation. All that is realised through meditation comes in the sphere of *vidyā*.

Avidyā, ajñāna and *māyā*, although there are fine differences in meaning, are in practice used interchangeably by Vedānta philosophers.

Avidyā is the key concept in the Advaita system. It is characterised by six marks: it is *anādi* (beginningless); it is *jñāna-nivartya* (it is removed by right knowledge); it is *bhāva-rūpa* (a positive entity of the nature of an existent); it is *anirvacanīya* (indescribable); it has the two powers of concealment and projection which respectively represent the truth and suggest the false (*āvaraṇa* and *vikṣepa*); and its locus is either in the individual self *(jīva)* or in Brahman.

In Buddhism, Avidyā is one of the 12 links in the causal chain of existence (see *Prati-*

tyasamutpāda). It is the root of all and the primary cause of existence. It is also the Avidyā which mistakes the illusory phenomena of this world for realities, and is ultimately the cause of suffering.

Avidyā. According to Yoga, Avidyā or Nescience is one of the five Kleśas. 'It is the field, the breeding ground for other Kleśas, having a fourfold possible mode of their existence as the *Prasupta* (dormant), *Tanu* (the tenuous), *Vicchinna* (alternated) and *Udāra* (fully sustained). All these afflictions are the modifications of Nescience only. It is nescience alone that is the quickness of their life. The afflictions appear only in the form which is put upon an object by nescience. They are found existing simultaneously with the cognition of the unreal; and they disappear when nescience disappears (Pys. II.4). This nescience is the taking of non-eternal (*Anitya*), the impure (*Aśuci*), the painful (*Dukha*), and the not-Self (*Anātmā*) to be eternal, the pure, the pleasureable, and the Self. Thus, nescience is possessed of four locations. It is the root of all the overgrowth of afflictions, the vehicle of action together with the vehicle of fruition. This nescience should be understood as being a real substance, like the word *Amitra* (not-friend, enemy). As the word *Amitra* does not mean absence of friend nor a particular friend but something opposite to a friend, an enemy, so is nescience neither Real Cognition nor the absence of Real Cognition. On the contrary, nescience is another form of Cognition, which is contrary to real knowledge (the cognition of the real) (Pys. II.5).' — *EY*, 26-27.

Avidyā-doṣa. Defect of ignorance.

Avidyā-nivṛtti. Removal of ignorance.

Avidyā-svabhāva. Nature of ignorance.

Avidyā-vṛtti. A mode of ignorance. A modification of ignorance. It gives knowledge of illusory objects; internal states of the mind like pleasure and pain; and knowledge (*jñāna*) and ignorance (*avidyā*), according to Advaita. This knowing is done by the witness consciousness (*sākṣin*).

Avighāta. Non-obstruction.

Avighna-tīrtha. Name of a sacred place on the upper bank of the Godāvarī (Brahma. 114.25).

Avighna-vināyaka (Avighna-vrata). A fast, which is observed on the fourth (*caturthī*) of Phālguna; the duration of the fast is four months and the worship of Gaṇeśa is prescribed (Hemā. Vrata. 1.524-25; Kṛtya-kalpataru, Vrata. 82-83); both these works have quoted the *Varāha-purāṇa* (59.1-10). According to another version, the duration is of three years (*Nirṇayāmṛta*, 43).

Aviha. The name of the 18th heaven of Buddhism.

Avihotra. A Mantrakāra of the Atri family.

Avijahitaṭṭhānāni. The four 'unchanging spots'. These are the Bodhi Tree, Ṛṣipatana, Jetavana and Saṅkassa (qq.v.).

Avijñat. The youngest of the seven sons of Yajñabāhu (q.v.), a king. An era is named after him. He was a friend of Purañjana (Bhāg. 4.25; 4.29; 5.1.25; 5.20.9).

Avijñātā. One who does not know; an epithet of Viṣṇu.

Avijñātagati. Two sons were born to Anila, a vasu by his wife Śivā. They were called Avijñātagati and Manojaya (Mb. Ādi. 66.25).

Avijñeya. Incapable of knowing. Brahma, the Supreme Power, also cannot be known; it can only be realised. As such Brahma is Avijñeya.

Āvika. ('Coming from the sheep', *avi*) is a term for 'wool', which occurs first in the *Bṛhadāraṇyaka-upaniṣad* (2.3.6). See *Avi*.

Avikalpita. Indeterminate. ,

Avikampana. An ancient king, who was a disciple of the Jyeṣṭha Ṛṣi. He got instructions on *Sātvatdharma* (righteousness) from him (Mb. Śānti. 384.47).

Avikāri. Not subject to change.

Avikṛta-Pariṇāma-vāda. Literally, the doctrine of transformation without change (in Brahman, the Absolute Reality). Because of the doctrine of *bhedābheda*, according to which Kṛṣṇa was both one with and yet separate from his energy (*śakti*), it was doctrinally possible for the world to be created by Kṛṣṇa's energy without any change in Brahman (Kṛṣṇa). In earlier Vaiṣṇava schools, such as Rāmānuja's, Brahman was considered to be modified during creation.

Avikṣit. One of the five sons of Kuru by his wife Vāhinī. His original name was Aśvavāna (Mb. Ādi. 94.50-52). He is also known by Abhiśvata. He had eight sons named as Parīkṣit (Aśvavat), Śabalāśva, Abhirāja, Virāja, Śalmala, Uccaiḥśravas, Bhadrakāra, and Jitāri (89.45-46).

Avikṣit. A famous king of the Solar dynasty, who was the son of Karandhama. He performed 100 Aśvamedha Yajñas and for this he was honoured even by Bṛhaspati. He had several wives: Varā (daughter of Hemadharma, whom he got in *Svayaṁvara*), Gaurī (daughter of Sudeva), Subhadrā (daughter of Bali), Līlāvatī (daughter of Vīra, whom he had abducted), Vibhā (daughter of Vīrabhadra), Mānyavatī (daughter of Bhīma), and Kumudvatī (daughter of Dambha) (Mark. 119.16-17). He was to have yet another wife, Vaiśālinī, daughter of Rājā Viśāla, whom he had won in *Svayaṁvara*, defeating the kings who were present there. But those defeated kings joined together and defeated Avikṣit and made him a prisoner. Finally, Karandhama, his father, rescued him. But now, Avikṣit did not want to have Vaiśālinī, nor did he want to marry any other girl. Vaiśālinī also decided to remain a maiden. She tried to commit suicide, but a divine messenger told her that an emperor would be born to her. When once Avikṣit was in the forest, he heard the cries of a lady being abducted by a demon. He rushed and saved her. In fact, she was Vaiśālinī herself. He then married Vaiśālinī and a son Marutta was born (Mb. Āśva. 4). The serpents had killed many sons of the Ṛṣis and as such Marutta prepared himself for the destruction of the serpents. Avikṣit went there and dissuaded his son. He granted general amnesty to the serpents and the serpents in turn revived the dead sons of the Ṛṣis (Mark. 119.16-17; 128).

The greatness of Avikṣit is described as: 'The righteous man Avikṣit is equal to Indra in prowess. This austere and religious man has become a great sacrificer. In brightness he is equal to the Sun, as forgiving as the earth, in intelligence equal to Bṛhaspati and as firm as the Himālayas. By his thought, word and deed and self-control and noble actions, he kept his subjects in peace and prosperity.' (*Bhāṣā Bhārata*, Aśvamedha Parva, Chapter 4.19.21).

Āvikṣita. A patronymic of Marutta. This Marutta had probably another name Kāmapri (Ai. Brā. 8.21; Śa. Brā. 13.5.4.6; Mb. Śānti. 29.15). According to the *Vāyu-purāṇa*, he was the son of Karandhama.

Avimāraka. Sanskrit drama in six Acts by Bhāsa (q.v.), based on some folklore. It is named after its hero who lived as a sheep-killer as a result of a curse.

Viṣṇusena, son of the king of Sauvīra, becomes a member of a sheep-killer class for a year, along with his family by the curse of Dīrghatapas. While thus residing incognito in the town of his maternal uncle, King Kuntibhoja, he kills the demon Avi, and becomes famous by the name of Avi-māraka. Once, he saves Kuntibhoja's daughter Kuraṅgī from the clutches of an infuriated elephant; knowing this, Kuntibhoja wants to marry her to Avimāraka, but he cannot do so, as Avimāraka is of a low caste. But Kuraṅgī and Avimāraka meet, grow in mutual amour, and the love reaches a climax. Through Dhātri's contrivance, Avimāraka once enters Kuraṅgī's chamber. Coming out and finding it difficult to meet his beloved frequently, he resolves to die by throwing himself down from a hill. At this time, a Vidyādhara comes and gives him a ring by the power of which he can secretly enjoy the companionship of Kuraṅgī every night with a buffoon of his as his comrade. Kuntibhoja, on finding him there, becomes perplexed and thinks of marrying her to Jayavarman, another nephew of his on the sister's side. Then Nārada appears and reveals the identity of Avimāraka who is not in fact the son of the Sauvīra king, but the son of Agni by Sudarśanā, the wife of the king of Kāśī, who gave him over on his birth to Sucetanā, his sister and wife of the Sauvīra king. The couple is married publicly with celebrations.

Avimukta(m). The middle part of the city of Kāśī, where there is a holy temple. It is said that those who commit suicide in this temple would attain heaven (Mb. Vana. 64.78-80; Viṣṇu. 5.34.30). It is believed that here the devotees will see the god of gods (Śiva), and thus will be immediately cleansed of every 'sin' including that of brahmanicide.

It is also believed that even at the time of *pralaya* (deluge), Śiva and Pārvatī do not desert Vārāṇasī; it is for this reason that it is called *Avimukta*. Śiva at first called it Ānandavana, because this region gives bliss; later on it was changed to Avimukta. In the *Padma-purāṇa*, Kāśī has been divided into four regions: Kāśī, Vārāṇasī, Avimukta and Antargṛhī. The 400-metre area around the Viśvanātha Temple at Kāśī is called Avimukta.

Avimuktāpīḍa. Name of a king.

Avimukteśvara. A celebrated Śiva-liṅga at Banāras (Liṅg. 1.92.6; Nāradīya. 2.49.53-55). Here the cocks are given due respect.

Avinābhāva. Invariable relation.

Avināśānanda (1733-82). Gujarāti-speaking saint-poet of the Svāmīnārāyaṇa Sect, who was initiated by Ācārya Ayodhyāprasād Mahārāj. His chief work in Hindi is *Chapaiya Māhātmya*.

Aviṇāsiliṅgam Cheṭṭiar, T.S. (1903-). Gāndhian writer, who has played a prominent role in the preparation of *Kalai-k-Kalnciyam* (Tamil Encyclopaedia). He has also written a biography of Mahātmā Gāndhi.

Avinaya. Absence of humility. According to the *Manu-smṛti* (7.40-41), rulers without humility and propriety of conduct have disappeared with their families from the scene, while those rulers who lived in forests but were endowed with humility and good behaviour have regained their lost kingdoms.

Aviṇayam (before 10th cent.). Tamil grammatical treatise by Aviṇayaṇār (q.v.) dealing with the five traditional divisions of grammar. Only 96 sūtras of it have survived in commentaries.

Avinayaṇār (fl. before 10th cent.). Jaina author of *Aviṇayam* (q.v.), a Tamil grammar. He is said to be a disciple of Akattiyar.

Avindhya. An old and wise minister of Rāvaṇa. He requested Rāvaṇa that Sītā be handed over to Rāma (Rām. Sun. 37). He used to get information about the welfare of

Rāma and passed it on to Sītā through the demoness Trijaṭā (q.v.), who was appointed by Rāvaṇa to guard Sītā in the Aśoka Vāṭikā (Mb. Vana. 280.56-57). Avindhya, who was brave, learned and intelligent, pleaded with Rāvaṇa that if Sītā is not returned, Rāma would exterminate the entire race of the giants, but Rāvaṇa did not pay heed to his words. This aged Rākṣasa had sent Trijaṭā to the Aśoka Park to console Sītā. When Avindhya came to know of the decision of Rāvaṇa to kill Sītā, he pacified Rāvaṇa saying that a great king should not stoop to the level of killing a woman in prison (289.28-32). It was Avindhya who escorted Sītā before Rāma when he had captured Laṅkā (291.6-7).

Avindhyā. Name of a river.

Avindra. A king of the Pūru dynasty, who, according to the *Vāyu-purāṇa*, was the son of Janamejaya.

Avinīta. Same as *Avinaya* (q.v.).

Avirāmi. Pārvatī, the female energy of Śiva, according to the Śāktas.

Aviratha. A hermit of the family of Kardama (q.v.).

Avirati. Lack of control. Sensuality is desire consequent upon sense objects having taken possession of the mind (Pys. I.30).

Āvirbhūta. Manifest.

Āvirhotra. A king of the Viśvakarmā dynasty. He was the son of Ṛṣabhadeva by his queen Jayantī. Ṛṣabhadeva had 20 sons, the eldest of them Bharata ruled this country. All the younger brothers of Bharata including Āvirhotra ruled over the different parts of India. Āvirhotra was a devout king.

Avirodha. Non-conflict.

Avirodi Āḷvār (fl. 14th cent.). Jaina Tamil author of the *Tirunūrrandādi*, an *andādi* (q.v.) on the Jaina temple at Tirumayilai.

Aviruddhaka. A religious sect, which flourished during the time of the Buddha. The followers of this sect believed that one should see everyone in a friendly way and never oppose anyone. If one followed this precept, one would realise God. No further details of this sect are available.

Avis. A sheep. According to the *Śatapatha-brāhmaṇa* (6.1.2.34), it is identified with the earth and is sacred to Varuṇa (7.5.2.35).

Prajāpati, being alone at the beginning of creation, desired to create food and reproduce himself. He produced a number of different animals from his body, including a sheep from his ear (7.5.2.6); but in 7.5.2.25 the sheep is said to have been fashioned by Tvaṣṭṛ.

Aviśeṣa. Indeterminate. A technical term in Sāṅkhya for the ego (*ahaṅkāra*) and the five subtle essences of the elements (*tanmātra*).

Aviśeṣa-guṇa-parva. See *Guṇa-parvaṇi*.

Aviṣahya Śreṣṭhī. Fifth story of the Sanskrit *Jātakamālā* (q.v.). The story is the same as in the (Pāli) *Viṣahya Jātaka* (q.v.).

Avisthala. Name of one of the five towns demanded by the Pāṇḍavas from the Kauravas.

Avīta. A type of inference which proceeds by denying the consequent.

'A type of inference according to Sāṅkhya. It is called *śeṣavat*. It is essentially negative in nature as it is based on the co-absence of the major term (probandum) and the middle term (probans). In this type of inference, no positive instance is possible and only negative instances may be given, e.g. the effect (cloth) is non-different from the cause (threads), for the former inheres in the letter, as a property of it. No positive instance can be given because all instances will fall within what is sought to be proved. If the effect and the cause were different, inherence would be impossible.' — *CDIP*. See *Śeṣavat*.

Avitabile, General. He was a Neopolitan soldier of fortune, who came to India and was one of the European officers whom Ranjit Singh of the Punjāb engaged for organising the Sikh army on the European model. He caused Wazirābād to be rebuilt in European style. It is five kilometres from the left or east bank of the river Cenāb.

Avivāhitā (Spinster). In the *Mahābhārata*, a statement regarding spinsters and widows is seen: 'Place meat on the ground and many birds will come to it. So also men will gather round the woman who is having no husband.' (Mb. Ādi. 158.12).

Avivāhyā. Unworthy of marriage. According to Sumantu and Nārada, daughters of seven or five generations related to the parents are not to be married.

Avivākya. Literally, 'the day when no indication is to be given' (by a participant as to a fault committed by another person); name of the 11th day of Dvādaśāha (the 10th of the period of 10 days).

Avivartika. 'Not to be turned back', a stage in the progress of a Bodhisattva towards Buddhahood. Up to a certain stage of development all religious people are subject to backsliding. A Bodhisattva, when he reaches the *avivartika* stage (7th of the 10 stages), cannot backslide. Another name of this stage is *Acalā*. See also *Bhūmi*.

Aviveka. Non-discrimination.

Aviyoga-dvādaśī. A fast which is observed on the 12th of the bright half of Bhādrapada. On this day the worship of Śiva and Gaurī, Brahmā and Sāvitrī, Viṣṇu and Lakṣmī and Sūrya and his wife Vikṣubdhā is to be done (Hemā. Vrata. 1.1177-80).

Aviyoga-vrata (Aviyoga-tṛtīyā). A fast, which starts from the second of the bright half of the Mārgaśīrṣa month. It is observed by ladies. On the 3rd, *khīra* (rice boiled in milk with sugar) is to be taken. Worship of Śambhu and Gaurī is ordained and the duration is one year. In the 12 months, Gaurī and Śambhu are to be worshipped with different flowers, their idols made of rice-flour (Kṛtyakalpataru, Vrata. 70-75; Hemā. Vrata. 439-44; Kṛtya-ratnākara, 452-55; Bhaviṣyottara. 22).

Avṛjina. An epithet of the Ādityas.

Āvṛt. 'Turning'; said of those ceremonies which are performed without *mantras*, and customary among the people, i.e. popular rites, which are to be learnt from the womenfolk, for all gṛhya rites. The ceremonies of the *Jātakarman*, *Annaprāśana*, etc., for girls are performed without *mantra*.

Āvṛta. In the Hindu Architecture, it stands for an enclosure.

Āvṛta-maṇḍapa. An open pavilion surrounding a building; it is a technical term in Hindu Architecture.

Avtār Singh, Bābā (1900-1969). Religious leader, who founded the Nirankāri Mission and participated in the 1921 Akāli movement.

Avvai (Avvaiyār). A celebrated name in Tamil literature, but there have been at least three poetesses of this name; two can be distinctly recognised. The name 'Avvai' seems to have been in vogue for Jaina nuns. The first one (fl. 2nd cent.) was a Saṅgam poetess of consequence. Friend and court-poetess of the chieftain Adiyamān, she was sent as ambassadress to an enemy king. Amply represented in Saṅgam anthologies, in quality and bulk of work, she ranks no lower than fourth among the Saṅgam poets. She is supposed to be a sister of the great Tiruvalluvar. The second Avvai (fl. 13th cent.) seems to have been of the beggar class. She has the honour of being the most often quoted Tamil poetess. Enveloped in myth, she appeals strongly to the Tamil imagination with the mixture of sadness and wisdom in many of her utterances. She is said to have remained unmarried all her life. Five books of moral aphorisms, much used in schools, are attributed to her. Her popular ethical works are *Āttisūḍi Ātti* (The Flower-wearer, meaning Śiva; of 108 lines) and *Konrai Vendan* (The Cassia-wearer, again meaning Śiva; of 91 lines). Two other poems *Mūḍurai* (Wise Sayings) and *Nalvali* (The Good Path) are equally popular; about 30 of her occasional verses are also known. Her repartees are classical in their aptness and memorability, her humanity is deep and abiding and her sense of humour is radiant and unfailing. Her works are read by every Tamil person, are greatly and deservedly esteemed, and are among the first books put into the hands of children in every Tamil school. One tradition alleges Avvai was the daughter of a Brahmin, who married a lower caste woman, of whose inferior birth he was not aware. Avvai was their second female child, and was deserted by them, and brought up amongst the Panar bards.

Avvai Duraiṣāmi Pillai (fl. 20th cent.). Tamil scholar in Śaivasiddhānta philosophy and a commentator. His commentaries on *Purananūru* and *Ainkurunūru* (Marudam) and *Yasodara Kāviyam* are worth mentioning. He wrote a critical study of *Jīvaka-cintāmaṇi* and is the author of *An Introduction to the Study of Tiruvalluvar* (Madurai, 1961).

Avvai Shaṇmugam (1921-). Popular Tamil actor and playwright. His relevant plays are: *Avvaiyār, Rājarājaṇ*, etc. He was the editor of *Nadikan Kural*, a magazine on drama, for a short time.

Avvaiyār. See *Avvai*.

Avyabhicāri. Unalterable.

Avyākṛta. Unanswerable questions. They are the questions which the Buddha refused to answer. They are 10 (sometimes 14) questions on causality which the Buddha answered by 'Do not say so'.

Avyākṛtākāśa. Unmanifested either.

Avyakta. Name of an Upaniṣad.

Avyakta. 'Unmanifest', a term used to describe Brahman. Also used for an object of worship not having a man-made form, e.g. the *śālagrāma* for the worship of Viṣṇu.

It is also the Sāṅkhya term for Prakṛti. Thus Brahma and Prakṛti both are *avyakta* (unmanifest).

In the *Mahābhārata, Avyakta* is the source of *Buddhi, Ahaṅkāra*. From *Avyakta* is born *Jñāna*. It is thus described as ancient, eternal, without cause, without beginning, without end, uncharacterised, non-modifying, etc. In later writings it is the first form Brahman assumes and *Avyakta* in turn assumes the form of *Mahat*.

Avyakta. Name of Viṣṇu.

Avyakta. Name of Śiva.

Avyaṅga. A strip of cloth used by the Sun-worshippers, called *Bhojakas*. It is similar to the sacred thread of the persons of the three *varṇas* (upper castes). It is said that it should be reddish, but not very red nor should it be completely white. It is said to have been produced from the body of the king of serpents (Bhaviṣya. Brāhma. 142-3ff); and that it was first worn by the Sun. In length it is said to be 200 *aṅgulas* (fingers). The shortest should not be less than 108 *aṅgulas*. The middle type is 120 *aṅgulas* and the best is 200 *aṅgulas*. See *Avyaṅga-saptamī*.

Avyaṅga-saptamī. A rite to be observed on the 7th of the bright half of Śrāvaṇa, when Avyaṅga (q.v.) is offered to the Sun. It appears to be a rite taken from the *Zend Avesta*. The *Bṛhatsaṁhitā* (59.19) describes that the Sun-priests should be Magas or Brahmins of Śākadvīpa.

Avyapadeśya. Unspeakable; non-verbalisable.

Avyāpti. Inapplicability; non-pervasion.

A fallacy which attempts to give a definition which says too little. It is the absence of the definition in a thing sought to be defined. See *Asādhāraṇa*.

Avyāpya-vṛtti. Non-pervasive.

Avyāpya-vṛttitva. Partial extensity.

Avyavahārya. Unrelatable.

Avyaya. Name of Viṣṇu.

Avyaya. Name of Śiva.

Avyaya. One of the Saptarṣis of Raucya Manvantara.

Avyaya. Name of a son of Raucya Manu.

Avyaya. A name of Puruṣa or spirit; it means inconsumable. It also means eternal, imperishable. According to *Raghuvaṁśa*, Raghu attained Avyaya Puruṣa through Yoga-samādhi.

Avyaya. A serpent of the Dhṛtarāṣṭra family. This serpent fell in the sacrificial fire meant for serpents, prepared by Janamejaya (Mb. Ādi. 67.10).

Avyaya. One of the 12 Bhārgava Devas.

Awakened One. Epithet of Prince Siddhārtha after his enlightenment under the Bodhi Tree (q.v.); the Buddha.

Awan. A large frontier tribe, settled in 13 large agricultural communities on the 'Chuch' plain, on the eastern side of the Indus, and in smaller bodies further east on the Jhelum, Gujarāt, and Sealkoṭe (Siālkoṭ) districts (in Pakistan). They are good soldiers.

Awangilli. A form of torturing, in which a man was made to stand on each foot on an inverted earthen vessel, the shape and position of which render him liable to fall, and if he fell a chaprassi standing nearby flogged him.

Āwārā Masīhā. Hindi biography of the Bengāli novelist, Saratcandra Caṭṭopādhyāya, published by Viṣṇu Prabhākar in 1974. Written in the format of an interesting novel, it is perhaps the best biography in Hindi. It is regarded as the magnum opus of Viṣṇu Prabhākar.

The biography presents a complete image of Sarat as a person, a political thinker and a litterateur. The author has been honoured for this work by Soviet Land Nehrū Award and has received the Pablo Neruda Honour.

Awards and Honours. Awards and honours, conferred by the Government of India, on her citizens for their exceptional work for the advancement of art, literature, science and bravery and in recognition of public service of the highest order are classified in the first two categories as under:

(i) Bhārat Ratna, the highest award.

(ii) Padma Vibhuṣaṇa, Padma Bhuṣaṇa and Padma Śrī.

(iii) Gallantry Awards: Param Vīr Cakra, Mahā Vīr Cakra, Vīr Cakra, Aśoka Cakra, Kīrti Cakra, Śaurya Cakra.

(iv) Armed Forces Awards: Param Viśiṣṭ

Sevā Medal, Ati Viśiṣṭ Sevā Medal, Viśiṣṭ Sevā Medal.

(v) Jeevan Rakṣā Awards: Sarvottam Jeevan Rakṣā Padak, Uttam Jeevan Rakṣā Padak, Jeevan Rakṣā Padak.

(vi) Some Other National Awards: Bhāratiya Jñānapith Awards, Moortidevi Literary Award, Ghālib Awards, Sāhitya Akademi Awards, Nehrū Literary Awards, National Film Awards, Dādā Sāheb Phalke Award, etc. Sangeet Nāṭak Akademi Awards, Kālidās Sammān Award, National Akademi Award, B.C. Roy, Hari Om Awards, R.D. Birlā Award, Nehrū Award, Nehrū Fellowships, Dhanwantri Prize, Vikram Sārābhāi Awards, Jamnālāl Bajāj Awards, Indirā Award for National Integration, Viśvabhārati Awards, Environment Award, B.D. Goenkā Award, Anuvrat Award, Arjuna Awards, Droṇācārya Awards.

(vii) Other Awards and Honours are: Jawāharlāl Nehrū Award for International Understanding, Indirā Peace Prize, G.D. Birlā Award, Kaliṅga Prize, Soviet Land Nehrū Award, Śaṅkar's Weekly Prizes, etc.

The decoration of the 'Bhārat Ratna' is in the form of a *peepal* leaf, made of toned bronze. On its obverse is embossed a replica of the sun, below which the words 'Bhārat Ratna' are embossed in Hindi. The emblem, the sun and the rim are of platinum.

The highest decoration for valour is the Param Vīr Cakra which is awarded for the most conspicuous bravery or some daring or pre-eminent act of valour or self-sacrifice in the presence of the enemy, whether on land, at sea or in the air. The decoration is made of bronze and is circular in shape. It has, on the obverse, four replicas of 'Indra's Vajra'. On the reverse the words 'Param Vīr Cakra' are embossed both in Hindi and English with two lotus flowers in the middle.

The Union Government instituted the Jawāharlāl Nehrū Award for International Understanding in 1965 as a tribute to the memory of the late Prime Minister. The award carries an amount of Rs. 15 lakhs and a citation. The award is for outstanding contribution to the promotion of international understanding, goodwill and friendship among the people of the world. Indirā Peace Prize is for international peace and disarmament, racial equality and harmony. The prize is of the value of Rs. 15 lakhs and has been instituted in Indirā Gāndhi's memory.

Awasthi, Avadh Bihāri Lāl. Modern scholar, whose chief works are: *Studies in Skanda-purāṇa* (4 Pts., 1976 ff.) and a study in Hindi of *Garuḍa-purāṇa* (1968).

Awasthi, Devī Śaṅkar (1930-66). Hindi writer, whose chief works are: *Vivek ke Raṅg* (Aspects of Discernment; 1965; ed., containing the best reviews of the literary works of the decade, prominent among these reviewers are Nemicandra Jain, Kunwar Nārāyaṇ, Vijay Dev Nārāin Sāhi and Aśok Vājpeyi), *Nai Kahānī: Sandarbha aur Prakṛti* (New Short Story: Context and Nature), *Racanā aur Ālocanā* and *Aṭhārahavīṅ Śatābdi ke Brajabhāṣa Kāvya meṅ Premāsakti* (Love-attachment in the 18th Century Brajabhāṣā Poetry; thesis); the introductions to these works contain advanced principles of criticism. *Kahānī Vividhā* (Manifold Short Stories) is a work edited by him. *Sāhitya Vidhāon ki Prakṛti* is an edited and collected work which aspires to explain how the creative dimensions inherent in the nature of different literary genres undergo changes from time to time. A number of literary thinkers have contributed to this work.

Awasthi, Rājendra (1932-). Hindi fiction writer, whose novels, *Sūraj kī Chāoṅ* (The Shadow of Sun; 1959) and *Jungle ke Phūl* (The Flowers of the Forest), have brought him renown. *Jungle ke Phūl* has earned the President's award and has been translated into English, Russian, German, French and Swedish besides many Indian languages. It treats of the life of the tribal people. His other novels are: *Utarte Jwār kī Sīpiyāṅ* (The Shells of a Receding Tide; 1968), *Jāne Kitnī Āṅkheṅ* (How Many Eyes; 1969), *Bahtā Huā Pānī* (The Flowing Water; 1971), *Akelī Āwāz* (Lonely Voice), *Bīmār Śahr* (The Sick City), *Machlī Bazār*, etc. His short story collections are: *Ek Aurat se Interview* (An Interview with a Woman), *Lamsena* and *Ek Rajnigandhā Corī*; his prominent short stories are: 'Pratīkṣā', 'Bhūcāl', 'Apnā Śahr', 'Pīḍhiāṅ' and 'Woh Ek Akelā'. He has travelled widely and wrote two travelogues and edited five books. He has also written a drama. At present he edits *Kādambini* and *Sāptāhik Hindustān* after putting in a number of years as editor of *Sārikā* and *Nandan*. In *Kādambini, Kāl-cintan* are his editorials. All his writing is directed towards the discovery of truth.

Awasthi, Sadguru Sharan (1901-73). Hindi playwright, essayist and critic. He was the principal of the BMSD College, Kānpur. *Tulasī ke Cār Dal* (1935) is an in-depth study of Tulasīdāsa. His one-act plays followed in quick succession. Among his social one-act plays, 'Mudrikā' became famous. His dramatic composition: *Majhlī Mahārānī* (1935) is on a transformation of Kaikeyī's character; Kaikeyī detaches herself completely from mundane life after duly enthroning the rightful successor, Rāma. *Buddhi Taraṅg* (1950) is a collection of his reflective essays. *Mārga ke Gahre Cihna* is a novel written by him. His autobiography, *Gahre Pānī Paiṭh* (1963), could be published only in 1978. It represents a rich and lively account of contemporary literary, cultural and poetical activity. His other works are: *Vicār Vimarśa* (1940), *Do Ekānkī* (1942), *Nāṭak aur Nāyak* and *Amar Smṛtiyāṅ* (1972).

Ay (Ayu). Also Indu, the moon. The Tartars claimed descent from Ayu, the moon; hence with them, as with the German tribes, the moon was always a male deity. Ayu had a son Juldus, whose son was Hya, and from Hya came the first of the kings of China. The Ay of the Tartars, the Yu of the Chinese, and the Ayu of the Poorans, according to Colonel Tod, indicates the great Indu (or Lunar) projector of the three Lunar races of India, the Hya, the Aswa or Asi, and the Yadu, who peopled all the regions from Tartary to the Indus, and spread a common language over all western Asia. He tells us that the annals of the Yadu of Jaisalmer mention that long anterior to Vikrama they held dominion from Ghazni to Samarkand; that they established themselves in those regions after the *Mahābhārata*; and were again impelled, on the rise of Mohammedanism, within the Indus. As Yadu of the race of Śām or Sām̐ (a title of Kṛṣṇa), they would be Sāma-Yadus, in like manner as the B'hatti tribe are called Śāma-b'haṭṭi, the Aśambetti of Abul Fazl. The race of Joud was existing near the Indus in Emperor Babur's time, who describes them as occupying the mountainous range in the first doāb, the very spot mentioned in the annals of the Yadu as their place of halt on quitting India, 12 centuries before Christ, and thence called Jadu or Yadu-ka-dang, the 'hills of Jadu or Yadu'.

Aya. See *Akṣa.*

Āya. A charge covering dues payable to the State. It meant payments in kind, corn being given from the threshing floor to hereditary servants of the village concerned. This term widely or roughly connoted the payments of revenue. Thus *āyaśarīram*, according to Kauṭilya, included the following sources of revenue—*durga* (fort), *rāṣṭra* (country parts), *khani* (mines), *setu* (buildings, bridges and gardens), *vana* (forests), *vraja* (herds of cattle), and *vaṇika-patha* (roads of traffic).

Aya. A Prajāpati of Svārociṣa Manvantara. He was the son of Vasiṣtha.

Aya. One of the class of deities named Tuṣita

Aya. A Mantrakāra of the Agastya Gotra.

Aya. A Brahmacāri (celibate) of the Yajurveda school.

Āya. A technical term used in Hindu Architecture; it stands for one of the six *varga* formulas.

Ayācita. Name of sage Upavarṣa (q.v.).

Āyācita-bhakta Jātaka. 19th story of the Pāli *Jātaka* (q.v.), which was related at a time when the *bhikṣus* (monks) asked the Buddha whether there was any good in sacrificing animals to gods. In those days merchants proceeding to distant countries used to vow before their gods that if they returned safely, they would sacrifice many animals to them.

In former times, in the kingdom of Kāśī, a villager while setting out on a journey had vowed to the god of the Vaṭa tree in his village that he would sacrifice a large number of animals if he returned safely. On his return when he brought the animals near the tree for sacrifice, the tree-god appeared in person and remarked that only the foolish persons killed animals.

Ayācita-vrata. To subsist on food which comes without begging (*Kālanirṇaya* 138-39; *Nirṇayāmṛta* 19; *Kālatattva-vivecana* 214-18; *Puruṣārtha-cintāmaṇi* 49).

Āyādi-bhūṣaṇa. A technical term in Hindu Architecture, which stands for the consideration of Āya (q.v.), etc.

Āyādi-karman. A technical term in Hindu Architecture, which stands for the consideration of Āya and other formulas.

Ayadīkṣita. Name of an author, who was the nephew of Appaya Dīkṣita (q.v.).

Āyādi-ṣaḍ-varga. The six Vargas, which are: Āya, Vyaya, Ṛkṣa, Yoni, Vāra and Aṁśa or Tithi.

Ayāgapaṭa. In Jaina faith and iconography, a tablet of respect and worship, invariably ornamental bearing the image of a Jina or some other object of veneration. It was used in Jaina shrines inscribed with 'For the worship of the Arhats'.

Āyagāra. Either village servants or government officers, who were entitled to receive the payment of *āya* (q.v.) or the proportional shares of crops realised for their services rendered to the community.

Ayaḥ-kūṭa-Jātaka. 347th story of the Pāli *Jātaka* (q.v.).

In the past when Brahmadatta was the king of Vārāṇasī, Bodhisattva was born as his son by the chief queen. On the death of his father, he succeeded him. In those days people used to sacrifice animals when worshipping gods. Bodhisattva could not bear this cruelty towards animals and he stopped this practice. At this the *yakṣas* became angry at him and one of them came to kill him with a large piece of hot iron. As Śakra (Indra) came to know of this, he came to protect Bodhisattva. The *yakṣa* who had come to kill Bodhisattva got frightened and stood still. Bodhisattva saw the *yakṣa* but not Śakra. So he asked the *yakṣa* why he had come there. The *yakṣa* replied that he had come to kill Bodhisattva, but was unable to do so for fear of Śakra. Then Śakra appeared and gave an assurance to Bodhisattva that he would always protect him.

Ayaḥśiras. Name of a son of Kaśyapa by his wife Danu.

Āyaka. A votive pillar (in Buddhist architecture); a pillar placed on a platform attached to a *stūpa*.

Āyaka-stambha. In Hindu Architecture, it stands for a sort of pillar.

Ayalkār. One of the best-known novels of P. Keśava Deva (q.v.), published in 1963. A Malayālam novel, it won the Sāhitya Akademi Award (1964). It is the story of two neighbouring families, whose jealousies and animosities, continuing for generations, are responsible for their degradation and downfall. A social novel, it throws light on the evolution of Nairs, Ezhavas and Christians in a typical village of Kerala. In the hierarchy of communities, the Nairs come at the top, Ezhavas come next to them, while the Christians, a small cluster, knew how the wind blew, made good use of the facilities for education and became thriving businessmen and good agriculturists. The matriarchal system and internecine quarrels undermined the stability and supremacy of the Nair community. The Ezhavas were united and strengthened as a result of common suffering. It is against this background that representative members of the three communities are projected in the novel.

Āyāma. Length; expansion; extension.

Āya-Mātā. Ayi or Ai of the Marāṭhā predial races, and the Ammā or Ammun of the races of the Peninsula. This goddess is worshipped by all the non-Āryan tribes of the south of India. Colonel Tod describes a lofty three-peaker mountain, on which is a temple dedicated to Āya-Mātā, also called Isani, the tutelary divinity of the Koli. This and the effigy of the horse are the only objects of adoration among this aboriginal race. Isani, from Isa, 'goddess' and Anani 'earth', the universal nurse mother (āya-mātā).

Ayamātmā Brahma. 'This Self is Brahman'; one of the four great Vedic aphorisms through the contemplation of which the mind is led from the world of names and forms to the realisation of Brahman (q.v.). It occurs in the *Māṇḍūkya-upaniṣad* (q.v.) of the *Atharvaveda*.

Ayana (1). 'Course', 'sun's road north and south of the equator'. This road or path is divided into two equal halves: *Dakṣiṇāyana*, the southward course, and *Uttarāyana*, the northward course. From mid-summer to mid-winter the sun moves southwards; this period is called *Dakṣiṇāyana*. And the period from mid-winter to mid-summer when the sun moves towards the north is called *Uttarāyana*. These have been the definitions of the two *ayanas* since the time mathematical astronomy started. According to the *Sūrya Siddhānta* (14): 'From the sun's entrance (*saṅkrānti*) into Capricorn (*Makara*), six months are his northern progress (*Uttarāyana*); so likewise from the beginning of Cancer (*Karkaṭa*), six months are his southern progress (*Dakṣiṇāyana*). The term *ayana* perhaps does not occur in the earlier, specially Vedic literature'. The *Śatapatha-brāhmaṇa* (2.1.3.1) mentions: 'The spring, the summer, and the rains, these seasons represent the gods, and the autumn, the winter and the dewy seasons represent the fathers'. From this it would appear that at that time the year was divided in two halves: six months when the sun was north of the equator, and six months when the sun was south of the equator.

Two solstices (*ayana*) make one year (*saṁvatsara*) and five such years make one *yuga*. The *Uttarāyana* comprises the following months—Tapa, Tapasya, Madhu, Mādhava, Śukra and Śuci while the *Dakṣiṇāyana* consists of the months—Nabha, Nabhasya, Īśa, Urja, Saha and Sahasya. See *Ayana* (2).

Ayana (2). 'Precession (of the equinoxes)'. There is no mention of the precession of the equinoxes in the writings of the early eminent Indian astronomers: Āryabhaṭa I (A.D. 476-523), Lalla (A.D. 748), etc. It appears that some astronomers had observed the precession, but they were roundly rebuked by Brahmagupta (A.D. 628) for holding such views. The first definite statement about the movement of equinoctial points was made by Muñjala in A.D. 932. He noted that the points show a movement, 'and the number of revolutions in a *Kalpa* is counted as 199669'. This would give an annual precession of 59.9 seconds. Pṛthūdaka Svāmi (b. A.D. 928) also noted the precession and wrote: 'The revolution of *Ayana* in one *Kalpa* is 189411. This is called the *Ayana Yuga*'. Thus according to him, the annual precession was 56.82 seconds.

Later Indian astronomers, such as Āryabhaṭa II (A.D. 1028), modern *Sūrya Siddhānta* (3.9-12), etc., developed a theory of trepidation or oscillation of the equinoctial point. According to this theory, the point oscillates about a mean point. The amplitude of precessional oscillation is 27 degrees, and the period of one complete oscillation is 7,200 years. The rate of precession is uniform and 54 seconds a year. This theory is accepted by Indian astrologers who argue for a sidereal (*Nirayana*) year and disregard precession. As against this a Tropical year would be called a *Sāyana* year.

The solar calendar in India follows the *nirayana* or the sidereal year system. The sun thus enters the zodiacal sign of Aries (*Meṣa*) on the 14th of April (1st of Vaiśākha in the North, 1st of Cittirai in Tamil Nāḍu) instead of the 21st of March, the date of the vernal equinox at present. — *A Dictionary of Indology*. See *Ayana* (1).

Ayana. A place of motion. The waters are called Nara, and as these were the first production of Nara, or the spirit of God, he is thence called Nārāyaṇa.

Ayana (Ayanār). See *Aiyaṇāra*.

Ayana-Ghoṣa. The husband of Rādhā, a cowherdess and a favourite of Kṛṣṇa.

Ayana-vrata. For background, see *Ayana*. According to *Kālanirṇaya-kārikā* (14), the Dakṣiṇāyana is reserved for horrible rites, while in the Uttarāyana are performed the serene rites; it further adds that the idols of Mātṛkās, Bhairava, Varāha, Narasiṁha, Vāmana and Durgā are to be installed in the Dakṣiṇāyana (Hemā. Kāla. 16; *Samaya-mayūkha*, 173; *Kṛtya-ratnākara*, 218; *Samaya-prakāśa*, 13).

Ayanāṁśa. Total precession of the equinoxes since the zero-precession year. According to the astrologers the *ayanāṁśa* at present is about 22 degrees. It will go on increasing for the next 350 years, at the rate of 54 seconds a year, until it is 27 degrees. *Ayanāṁśa* will then start decreasing for the next 1,800 years until it is zero. See *Ayana*.

Ayanār. See *Aiyanāra*.

Āyanta Dīkṣita (fl. 18th cent.). Author of the Sanskrit work *Vyāsa-tātparya-nirṇaya*, which is an important work from the standpoint of Advaita doctrine. In this work, Āyanta Dīkṣita is of the firm view that the *Vedānta-sūtras* of Vyāsa definitely suggest non-dualism. The author was a disciple of Veṅkaṭeśa, a contemporary of Sadāśivendra Sarasvatī.

Ayantas. A king of Lunar dynasty. According to the *Bhaviṣya-purāṇa*, he was the son of Parātaṁsa.

Ayantrita-rati. Spontaneous congress or sexual union. The union that takes place between two persons who are attached to one another, and which is done according to their own liking is called 'spontaneous congress' (*Kāmasūtra* 2.10.26; *Ratiratna-pradīpikā* 6.12).

Ayapānam. Name of a hell, where red-hot iron is forced down the throats of those who are condemned to it.

Āyāpya (Āyāsya). A Mantrakāra of Aṅgiras Gotra.

Ayar (Ayargar). A Tamil term, pronounced Eiyar. An instructor, a father; a title added to the names of Brahmins of the Rāmānuja or Śrī

Vaiṣṇava sect in the south India; an honorific or respectful word applied to superiors. It is often applied to Europeans of rank. It is the Āryar, from Ārya; it may be rendered 'lord' and is the title given to Īśvara's image in the Hindu temples.

Āyāradasāo (Ācāradaśāḥ). 'The ten sections on behaviour'; also known as *Dasāo* or *Dasāśrutaskandha*, is ascribed by tradition to Bhadrabāhu. It is the fourth *Cheya-sutta* or *Chedasūtra* of the Jainas. The eighth section of this *Dasāo* has long been known by the title *Kalpa-sūtra* (q.v.) by Bhadrabāhu. As the title indicates the work deals with behaviour. See *Cheya-sutta*.

Āyāraṅga-sutta (Ācāraṅga-sūtra). The first of the 12 Aṅgas of the Jaina canonical works in Prakrit. The existing version is a sacred book of the Śvetāmbaras, but is not recognised by the Digambaras as an original Aṅga, which they think has been lost. It consists of two lengthy sections and deals with the way of life (*ācāra*) of a monk. While the first section consists mainly of exhortations and warnings, e.g., the warning against any kind of killing or injury of living creature, the second one described as *Culās* i.e., 'appendices' describes dry rules for begging and wandering, the daily life of the monk and nuns as also materials for a biography of Mahāvīra, the last Jaina Tīrthaṅkara.

The *Ācāraṅga-sūtra* has been translated by H. Jacobi in the Sacred Books of the East Series (Vol. XXII). There are many commentaries on this work. See *Aṅga*.

Ayas. Referred to as a metal in the *Ṛgveda* (1.57.3, etc.), but its exact meaning is not clear although it has been interpreted to mean bronze. Kauṭilya (Artha. 2.13) refers to a black *ayas* which he called *kālāyasa* which has been understood as black iron.

Ayasmaya. Name of a son of Svārociṣa Manu.

Ayaśobhita. Name of a king of the Śailodbhava dynasty who ruled over Koṅgoda (southern Orissā) in the 6th and 7th centuries. Some scholars think that there were two kings of this name in that dynasty.

Ayaśśaṅku. A great Asura. He was born as a prince of the Kekaya kingdom (Mb. Ādi. 67.10).

Ayaśśiras. Name of a son of Kaśyapa by his wife Danu (Mb. Ādi. 65.23). He was a prince of Kekaya (67.10).

Ayasthūṇa. Name of a Ṛṣi. He was Gṛhapati. He taught Śaulvāyana the mode of performing special Yajñas (Śa. Brā. 11.4.2.17).

Ayasya. See *Ajasya*.

Ayāsya Āṅgirasa. Name of a hymn-seer (Ṛg. 9.44-46; 10.67-68). He was the son of Aṅgirasa by his wife Svarāj, while his son was named Kitava (Brahmāṇḍ. 3.1.). He was an Udgātā in the Rājasūya Yajña; it was in that Yajña that Śunaḥśepa was to be sacrificed (Pañca. Brā. 11.8.10; 14.3.22; 16.12.4; Sāṅkh. Brā. 30.6). In religious acts, he is referred to at several places by way of authority. He was a disciple of Ābhūti Tvāṣṭra (Bṛ. Upa. 1.3.8–19; 2.6.3; 4.6.3). He was also an Udgātā in the Śāryāta Mānava's Yajña (Jai. Upa. Brā. 2.7.2; 10. 8.3).

Āyatana. As a place of residence, this word has been used once in the *Chāndogya-upaniṣad* (7.24.2), but in the works of poetry, this word has been used as a sacred place or a temple.

Thus Āyatana stands for a dwelling as also for a temple where an idol is installed.

Āyatana. The general sense of 'abode' or 'home' appears to be limited in one passage of the *Chāndogya-upaniṣad* (7.24.2) to the sense of 'holy place', 'sanctuary', which is found in the epic.

Āyatana. 'Field of operation'. The term used in Buddhist philosophy for basis of sensation. Human physical existence consists of 12 *āyatanas*. These have been arranged in six pairs: eye and visible object; ear and sound; nose and odour; tongue and testable object; body and tactile object; mind and mental object. This classification of the elements of the world is based on human experience and is used by Buddhist philosophy to explain that everything in the world is transient, painful and non-substantial.

The sense organs are mind, eyes, nose, mouth, ears, organ of elimination, and organ of generation. See *Pratītyasamutpāda*.

Āyatanavat. Name of the fourth foot of Brahmā (Chā. Upa. 4.8.4).

Ayatayama. Texts of the *Yajurveda*, revealed to Yājñavalkya by the sun in the form of a horse; the Texts thus imparted were unknown to Vaiśampāyana.

Ayatāyana. Name of a Gotrakāra of Viśvāmitra family.

Ayathārtha. Erroneous.

Ayathārthānubhava. Erroneous experience.

Ayāti (Ayati). Name of a son of Nahuṣa and a brother of Yayāti (Mb. Ādi. 70.28; 75.30).

Āyati. A daughter of Meru. She was the sister of Niyati. Āyati was married to Ṛṣi Dhātri (Dhātā) and got a son named Prāṇa (Viṣṇu. 1.10).

Āyati. A king of Lunar dynasty. He was the son of Nahuṣa and a brother of Yayāti.

Ayatna-sādhyā. A woman who is easily gained over. According to *Kāmaśāstras*, the characteristics of such a woman are as follows: (1) Women who stand at the door of their houses; (2) Women who are always looking out on the street; (3) Women who sit conversing in their neighbour's house; (4) A woman who is always staring at someone; (5) A female messenger; (6) A woman who looks sideways; (7) A woman whose husband has taken another wife without any just cause; (8) A woman who hates her husband, or who is hated by him, (9) A woman who has nobody to look after her or keep her in check; (10) A woman who has not had any children; (11) A woman whose family or caste is not well known; (12) A woman whose children are dead; (13) A woman who is very fond of society; (14) A woman who is outwardly very affectionate with her husband; (15) The wife of an actor; (16) A widow; (17) A poor woman; (18) A woman fond of enjoyments; (19) The wife of a man with many younger brothers; (20) A vain woman; (21) A woman whose husband is inferior to her in rank or ability; (22) A woman who is proud of her skill in the arts; (23) A woman disturbed in mind by the folly of her husband; (24) A woman who has been married in her infancy to a rich man, and not liking him when she grows up, desires a man, possessing a disposition, talent, and wisdom suitable to her own taste; (25) A woman who is slighted by her husband without any cause; (26) A woman who is not respected by other women of the same rank or beauty as herself; (27) A woman whose husband is devoted to travelling; (28) The wife of a jeweller; (29) A jealous woman; (30) A covetous woman; (31) An immoral woman; (32) A barren woman; (33) A lazy woman; (34) A cowardly woman; (35) A humpbacked woman; (36) A dwarfish woman; (37) A deformed woman; (38) A vulgar woman; (39) An ill-smelling woman; (40) A sick woman, (41) An old woman (*Kāmasūtra* 5.1.51-54; *Anaṅgaraṅga* 8.42; *Nāgara Sarvasva* 15.1-6; *Ratikallolinī* 40).

Almost identical characteristics of such women are found in a few other important works; some more have been added: A woman married to an old man, or an impotent man; A woman who has the second toe of her left foot longer than the big toe or shorter than the middle toe, or whose little toes do not touch the ground or the toe next to them; A woman who squints, has yellow-gold eyes and who smiles when she has no reason — such a one is called *Puṁścalī* (a woman who runs after men) (*Rati-rahasya* 13.29-36; *Kandarpa-cūḍāmaṇi* 5.3.2-14; *Smaradīpikā* 150-69).

Ayaugapadya. Non-simultaneity.

Ayāvaha(m). A place in ancient India (Mb. Bhī. 9.5).

Āyavasa. Name of a king (Ṛg. 1.122.15; 1.128). He might have been the ruler of Nahuṣas. His three sons had pestered Kakṣīvān.

Ayāẏya. Name of Ayāsya, according to the *Vāyu-purāṇa*.

Ayer, C.V.N. Modern scholar, whose chief work is *Origin and Early History of Śaivism in South India*.

Āyika-pāda. In the Hindu Architecture, this technical term stands for a kind of pillar.

Aylma. A Hindu race in Khammumet and Wārangal, well made, tall, and rather good-looking. They are gallant soldiers.

Ayobāhu (Ayobhuja). Name of a son of Dhṛtarāṣṭra (Mb. Ādi. 67.98). He was killed by Bhīma at Kurukṣetra (Mb. Dro. 157.17-19).

Ayobhuja. Same as Ayobāhu (q.v.).

Āyodhadhaumya. See *Ayodhadhaumya*.

Ayodhadhaumya (Āyodhadhaumya; Āpoda-dhaumya, Apodadhaumya). A great sage. See *Dhaumya*.

Ayodhana. Pāk-Pattana, 8 kilometres west of the Rāvi, 13 kilometres from Mamoke Ghāt in the Montgomery district in Pakistan. It was formerly a renowned city referred to by the historians of Alexander the Great. The town is built on a hillock 40 or 50 feet above the surrounding plain. Its old walls and bastions are now crumbling into ruins. It is celebrated for the tomb of the Mohammedan Saint Farid-ud-Din Sāheb Śakar Ganj.

Ayodhyā (Oudh). 'Invincible'. The modern town of Ayodhyā, 6 kms from modern Faizābād and about 560 kms to the south-east of Delhi. Situated on the bank of the Sarayū or Gogrā (Ghāgrā) river, it was founded by Manu, the first of the traditional kings of India. It became the capital of his son Ikṣvāku and it continued as the capital of the elder branch of the Solar Line founded by him. Among the famous kings of this line, also called the North Kosala dynasty (the Sarayū divided Ayodhyā into Uttarakosala and Dakṣiṇakosala), were Māndhātṛ, Hariścandra, Sagara, Bhagīratha, Raghu, Daśaratha, and Rāma, the 'jewel of the Solar Kings', who was born in Ayodhyā. In the Mahābhārata War, Bṛhadbala (some 30 generations after Rāma), the then king of Ayodhyā led the Kosala troops and fought on the side of the Kauravas. He was slain by Abhimanyu, son of Arjuna. Ayodhyā enjoyed great importance and reputation for many years. It is said to have extended 80 kms in length and 20 kms in breadth. One of its suburbs was Nandigrāma, where Bharata lived governing the kingdom during the forest-exile of Rāma. The city played an important part in the story of the *Rāmāyaṇa*; the second book Ayodhākāṇḍa deals mostly with the events that took place in that city during the youthful days of Rāma. It is one of the seven sacred cities. To die in any of them ensures eternal bliss. As the birth-place of Rāma, one of the incarnations of Viṣṇu, it enjoys a unique position among the sacred cities of India. Vikramāditya of the Gupta dynasty restored the sacred places in Ayodhyā.

The places, which are visited by millions of Hindus throughout the year are: Rāma Janma Bhūmi (the place where Rāma was born; once marked by a temple which was destroyed and converted into a mosque by Bābur), Hanumān Garhī (the Hanumān temple, built almost like a fortress, containing an image of the monkey deity), temples on a number of sites associated with Rāma (Svargadvāram, where Rāma disappeared in the Sarayū), Sītā (Sītā's kitchen), Kanaka Bhavana, and other family members. There is the place Lakṣmaṇa-kuṇḍa, where Lakṣmaṇa disappeared in the river Sarayū. At a place at Cirodaka, also called Cirasāgar, Daśaratha performed the Yajña for obtaining a son; at Tretā-kī-Ṭhākur, Rāma performed the Aśvamedha Yajña; and at Mahaurā in the Faizābād district, Daśaratha accidentally killed Śravaṇa (q.v.). There is *Kubera Ṭīlā* or Kubera's Mound, which has recently been excavated. At present three fairs are held in March-April, July-August and October-November.

Ayodhyā is also sacred to the Jainas as the birthplace of Ṛṣabha, Ajita and other Tīrthaṅkaras. It was the Sāketa of the Buddhists and was an important Buddhist centre. Once it also had a stūpa of Aśoka, now vanished. When Hieun-Tsang visited Ayodhyā or Ayojjhā in A.D. 640, he called it 'Ayute'. The city had twenty Buddhist monasteries and three thousand monks. Ptolemy called it 'Sugada'.

Ayodhyā at present is a neglected town, but in olden times this city was one of the largest and most magnificent in India. The following description of Ayodhyā given in the *Rāmāyaṇa* gives a picture of the *Rāma-rājya*, so popular in Indian mind: 'The city of Ayodhyā was full of people, and every one was healthy and happy, and every one was well fed upon the best of rice; and every merchant in that city had storehouses filled with jewels from every quarter of the earth. The Brahmans constantly kept alive the sacrificial fire, and were deeply read in the Vedas and Vedāṅgas, and were endowed with every excellent quality; they were profusely generous, and were filled with truth, zeal and compassion, equal to the great sages, and their minds and passions were under perfect control. All these Brahman sages had three classes of disciples: first, the youths who served them as servants serve their masters; then the students who were receiving instructions; and then the Brahmacāris who maintained themselves and their preceptors by collecting alms. Next to the Brahmans were the Kṣatriyas, who were all warriors, and were constantly exercised in the practice of arms in the presence of the Mahārāja. After these were the Vaiśyas, or merchants, who sold goods of every description, and who came from every corner of the earth. Last of all were the Śūdras, who were ever engaged in devotion to the gods, and in the service of the Brahmans. Besides these there were jewellers and artificers, singing men and dancing women, charioteers and footmen, potters and smiths, painters and oilmen, sellers of flowers, and sellers of betelnut. In all that city of well-fed and happy people, no man was without learning, or practised a calling that did not belong to his family or caste, or dwelt in a mean habitation, or was without kinsmen. There were no misers, nor liars, nor thieves, nor tale-bearers, nor swindlers, nor boasters; none that were arrogant, malevolent, mean, or who lived at another's expense; and no man who had not abundance of children, or who lived less than a thousand years.'

According to the *Taittirīya-āraṇyaka* (1.27.37), Ayodhyā was situated in the terrestrial globe and was assigned 8 out of the 12 divisions of the ecliptic circle. It consisted of 8 circles (or cycles) and 9 entrances. The human body has been conceived as an Ayodhyā city of 8 circles.

Ayodhyā Nāth Avadheśa (b. 1751). Hindi poet of Kāśī, whose only work *Śrī Durgāmukh-Mahotsvopahāra* (on the goddess Durgā) consisting of 15-16 verses, is extant.

Ayodhyā Prasāda, B.A. (1888-1965). Sanskrit scholar, who was influenced by Svāmi Dayānanda Sarasvatī and represented Ārya Samāj in the World Religious Conference held in 1933 in America. His chief works are: *Gems of Vedic Wisdom* (1933; Eng. tr. of some inspiring hymns of the Vedas) and an exposition of 'Om'. He was born at the village Amua in the Gayā district of Bihār.

Ayodhyā Prasāda Bhārgava. Sanskrit writer, who authored *Bālavivāha-candrodaya* (Allāhābād, 1905), advocating remarriage of child widows.

Ayodhyā Singh Upādhyāya 'Hariaudh' (1865-1947). Hindi poet, who was born at Nizāmābād in Āzamgarh district of Uttar Pradeśa. After his retirement from Government service in 1923, he was appointed as Professor of Hindi in the Banāras Hindu University. His creative period extended over a long time: in the beginning he wrote in Brajabhāṣā, but at the instance of Mahāvīr Prasād Dvivedī (q.v.), he wrote his first Khari Boli epic, *Priya Pravāsa* (The Sojourn of the Loved; q.v.; 1914) exclusively on the model of Sanskrit verse, using Sanskritic diction and vocabulary. *Priya Pravāsa* is based on the episode of Kṛṣṇa's departure from Gokul to Mathurā, leaving the Gopikās and Rādhā suffering the pangs of separation. It places Kṛṣṇa on a high pedestal as a national hero and social reformer; even Rādhā is shown as having dedicated herself to the service of the poor and the downtrodden. Besides his masterpiece, *Priya Pravāsa*, another epic of his is *Vaidehī Vanavāsa* (The Forest Exile of Sītā), which, though based on the *Uttara-kāṇḍa* of the *Rāmāyaṇa*, departs from the original in the sense that Sītā is told about the people's feelings about her character before she decides voluntarily to go to the forest the second time. His other relevant works are two dramas: *Rukmiṇi-haraṇa* (The Abduction of Rukmiṇi) and *Pradyumna-vijaya* (The Victory of Pradyumna). He edited *Kabīr Vacanāvalī*, the works of the saint-poet Kabīr (q.v.).

Hariaudh is the author of several poetical and prose works. A hyper-sensitive person, compassion to him appears to be the highest virtue and this feeling is also reflected in most of his works. His *Priya Pravāsa* is full of excellent descriptions of Nature.

Ayogasiddhi. Name of a sacred place (*tīrtha*) in Vārāṇasī.

Āyogava. A special caste of people. Their profession was drama staging and acting. They were adepts in handicrafts (Agni. 151).

Āyogava Marutta Āvikṣita. The Āyogava king is mentioned as a sacrificer in the *Śatapatha-brāhmaṇa* (15.5.4.6), where also a Gāthā (stanza) celebrating his sacrifice is cited. See *Marutta*.

Ayoghara Jātaka. 510th story of the Pāli *Jātaka* (q.v.).

In the past when Brahmadatta was the king of Vārāṇasī, his queen gave birth to a son. Now this queen, in her former birth, had a co-wife who was childless. She had taken a vow to eat the son of her co-wife in the next birth. The woman had been born as a *yakṣiṇī*. When the son was born to the queen, the *yakṣiṇī* came, stole the child and ate him. The same calamity occurred when another son was born to the queen. When the queen was again pregnant, the king asked ministers what he should do. Some suggested that the *yakṣiṇīs* were afraid of palm leaves and as such some palm leaves should be tied to the hands of the queen. Others suggested that the queen should be kept in an iron house (*ayoghara*). The king having accepted the second suggestion, got an iron house to be built for the queen. The child was kept in that house until he was sixteen years old and was properly educated. The king then ordered that he should be brought out and crowned as the king. When Bodhisattva (the third son of the queen) came out of the iron house and saw the beautiful city, he enquired of the ministers why his father had kept him confined in that house for 16 long years. The ministers informed him that this was done to save him from the *yakṣiṇī*. Bodhisattva thought that for ten months he had suffered confinement in the mother's womb which was a hell; for the next 16 years he was confined in an iron prison for the fear of a *yakṣiṇī* and yet he was not immortal. When he met his father, who wanted to abdicate in his favour, he told his father, that he would rather be an ascetic than a king. The prince then renounced the world and became an ascetic.

Ayogū. This word appears in the *Vājasaneyī-saṁhitā* (30.5) along with the artisans (*śilpakāras*), which perhaps means an ironsmith. He can be an offspring of a Śūdra father and a Vaiśya mother. According to Weber, this word means a characterless and wanton lady, but Zimmer is of the opinion that it means a girl, who has no brother, and who is exposed to the dangers of prostitution.

Ayojjhā. Same as *Ayodhyā* (q.v.).

Ayojya. Name of a sage (Vāyu. 59.90-91). His another name is Apāsya (Brahmāṇḍ. 2.32.98-100).

Ayomukha. Name of an ancient village, which was located 48 kilometres south-west of Pratāpgarh.

Ayomukha. Name of a son of Kaśyapa by his wife Danu, hence termed a Dānava.

Ayomukhī. A huge mis-shapen Rākṣasa woman. When Rāma and Lakṣmaṇa in search of Sītā were on their way to Mataṅgāśrama, Ayomukhī went to Lakṣmaṇa and expressed a desire that he should marry her. Lakṣmaṇa, as in the case of Śūrpaṇakhā, cut off her nose and drove her away (Rām. Ara. 69).

Ayoni. 'Not born from the womb'. Name of Brahmā and Śiva.

Ayoni-saṅgama. Name of a sacred place (*tīrtha*) on the river Narmadā (Padma. 1.18.58).

Ayonija. 'Not of woman born', a name of Droṇa, in allusion to the legend of his having been born in a bucket. It is also the name of Viṣṇu.

Ayonijā (Ayonisambhavā). Name of Sītā (q.v.), daughter of Janaka, who was born from a furrow in a field. She was not born of mortal beings.

Ayothia. The old capital of Siam. It was founded in A.D. 1351, but was devastated by the Burmese in 1751, and Bangkok became the royal residence.

Āyrājas. Name of a class of kings. Till the beginning of the 10th century A.D. Āyrājas were a prominent political force in Kerala. They ruled over a huge area in S. Kerala (S. Ṭravancore) till the time of the Veṇād dynasty coming into power.

Āyu. 'Life, vitality'. A divine personification presiding over life (Ṛg. 10.17.4).

Āyu is generally determined at the time of birth. This may, however, be varied by one's subsequent *Karmas*. The practice of *Prāṇāyāma* etc. prolongs the duration of one's life, while the shortening of one's own life span is also caused by one's own *Karmas* in that very life. See *Āyusa Karma*.

Āyu. At several places, there is a reference of his having been vanquished by Indra (Ṛg. 10.49.5; 2.14.7; 8.53.2) but Āyu has composed a hymn in praise of Indra (8.52). He is also mentioned along with Kutsa and Atithigva.

Āyu. Name of a god, who was the son of

Aṅgirā and Surūpā (Matsya. 196).

Āyu. Son of Dharma and Vasu. They had sons: Vaitaṇḍya, Śama, Śānta Sanatkumāra and Skanda (Brahmaṇḍ. 3.3.21-29).

Āyu. Son of Prāṇa, a Vasu, by his wife Ūrjasnatī (Bhāg. 6.6.12).

Āyu (Āyus). The first-born son of the six sons of King Purūravā and nymph Urvaśī (Bhāg. 9.15.1; Mb. Ādi. 70.22; 75.24-26; 90.7, Dro. 119.5, Anu. 147; Rām. Utta. 56; Garuḍa. 1.139.3; Padma. Śri. 12.87, Bhū. 103). Urvaśī was one of the nymphs of heaven and when love for the king induced her to dwell on earth, she had been warned that as soon as the king should see a son of hers, she must return. From fear of this she kept her infant's birth concealed. Āyu was not seen by his father until he had grown up and was brought from the hermitage of the Ṛṣi Cyavana. His inauguration as vice-king then took place in circumstances of great splendour. Āyu served the sage Dattātreya for 100 years in his hermitage; at this the sage gave him a fruit. He gave this fruit to his wife Indumatī, who after some time gave birth to Nahuṣa (q.v.), a celebrated king. The young Nahuṣa, however, was kidnapped by the demon Huṇḍa; at this Āyu and his queen were put to great grief. Nārada told them that they should not be grief-stricken as Nahuṣa would ultimately kill the demon Huṇḍa (Padma. Bhū. 103-108). According to another version, Āyu had a second wife Prabhā, daughter of Svarbhānu or Rāhu (Viṣṇu. 4.8.), who gave birth to Nahuṣa and other children (Bhāg. 9.17.1; Garuḍa. 139.8; Brahmāṇḍ. 3.67.1-2; Brahma. 11; Padma. Pā. 12.87; Ha. Vaṁ. 1.28). Āyu had five sons: Nahuṣa, Vṛddhaśarman (Kṣatravṛddha), Rambha, Raji and Anenas (Bhāg. 9.17.10; Vāyu. 92.74-99; Ha. Vaṁ 1.29; Bhavi. Prati. 1.1). Āyu had acquired great power by penance (Mb. Śānti. 296.15).

Āyu. Son of Rājā Puruhotra of the Lunar dynasty. His son was Sātvata (Bhāg. 9.24.6).

Āyu. Name of a son of Kṛṣṇa by his wife Rohiṇī (Bhāg. 10.61.17).

Āyu. A famous king of Maṇḍūkas (Mb. Vana. 190.37). He was supposed to be the king of frogs. Suśobhanā was the daughter of this frog-king. She was married to King Parīkṣit (q.v.).

Āyu. Name of a Ṛṣi, who during the month of Pauṣa perambulates with Bhaga, an Āditya (Bhāg. 12.11.42).

Āyudha. The country lying between the Vitastā (Jhelum) and the Sindhu (Indus). See *Yaudheya*.

Āyudha. 'Weapon' in its widest sense covers the whole of a Kṣatriya's warlike equipment, which in the *Aitareya-brāhmaṇa* (7.19.2) is summed up a horse-chariot, bow and arrow, and corselet (*kavaca*). As the bow and arrow were essential as the main weapons of the Vedic fighter, they are probably meant when Āyudha is used specifically of weapons, as often from the *Ṛgveda* (1.39.2; 2.30.9, etc.) onwards. The battle hymn in the *Ṛgveda* (6.75) confirms this view, as it presents to us the warrior armed with bow and arrow on his chariot, and clad in armour, with a guard (*Hastaghna*) on the left arm to avoid the friction of the bow-string. The corselet was not a single solid piece of metal, but consisted of many pieces fitted together (*syūta*); it may have been made either of metal plates or, as is more likely, of some stiff material plated with metal. In addition the warrior wore a helmet (*Śiprā*). There is no trace of the use of a shield, nor is there any clear record of the employment of greaves or other guard for the feet. Skill in the use of weapons is referred to in the *Ṛgveda* (1.92.1).

It is doubtful whether sling stone (Adri, Aśani) were in ordinary use. The hook (*aṅkuśa*) also is merely a divine weapon, and the axe does not occur in mortal combats. Spears and swords were used. Āyudha also refers to Indra's bow in particular.

Āyudha Parīkṣā. A test in the skill of archery was conducted when the Pāṇḍavas and Kauravas completed their study with Droṇācārya (Mb. Ādi. 134).

Āyudhapuruṣa. A weapon of a deity represented anthropomorphically. A twelfth-century stone image of the four-armed Viṣṇu, now in the Indian Museum (No. 2,592), depicts the following personified objects, the mace (*gadādevī*), the *cakra* called Sudarśana, the conch-shell trumpet and a lotus. The conch and lotus here replace Viṣṇu's consorts, Śrī and Puṣṭi (J.N. Banerjea, *The Development of Hindu Iconography*, pp. 403-4). The sex of the āyudhapuruṣas is usually determined by the gender of the word denoting them. Thus *gadā* (fem.) is represented by a female figure, but *cakra* and *padma* being neuter should therefore be shown as eunuchs, though in late Gupta and mediaeval art they are depicted as male. The *Viṣṇudharmottara* describes *cakrapuruṣa* as a round-eyed gaze intently on Viṣṇu. In the Śaive temple at Dhokeśvara (100 kms south of Auraṅgābād) Śiva's trident (*triśūla*) is personified as a thin figure with a 'three-pronged projection on his head' (G. Tarr, 'The Śiva Cave-Temple of Dhokeśvara', (*Oriental Art*, Winter 1969, p. 275 and illus., p. 276). The āyudhapuruṣas can usually be identified by the weapons they represent being shown behind them, or in their hands, or on their heads as at Dhokeśvara.

Viṣṇu's *cakra*, Sudarśana, has its own mantra (as have his other weapons) which has the power of neutralising poison, and exorcising the influence of malignant demons and planets.

Āyudha-vrata. For four months after Śrāvaṇa, worship of *Śaṅkha* (conch), Cakra (disk), *Gadā* (mace) and *Padma* (lotus), which in their order represent Vāsudeva, Saṅkarṣana, Pradyumna and Aniruddha, should be done (Viṣṇudharmottara. 3.148.1-6; Hemā. Vrata. 2.831). Another version is given in Viṣṇudharmottara. 3.155.1-7.

Āyuḥ (Āyus). Age-determining. One of the eight main types of obscuring *karmas* according to Jainism. It is sub-divided into four types as relating to the duration of life (longevity) in the four states of the individual (*jīva*): celestial (*deva-āyus-karma*), human (*manuṣya-āyus-karma*), animal (*tiryag-āyus-karma*), and hell-being (*māraka-āyus-karma*).

Āyuḥ-saṅkrānti-vrata. On the Saṅkrānti day, there is to be worship of the Sun. Bronze utensils, milk, ghee and gold should be given in charity (Hemā. Vrata. 2.737; Vratārka 389).

Āyuhana. Conglomeration.

Ayujlocana. Name of Śiva.

Ayujśara. Name of Kāmadeva (q.v.), having five arrows.

Āyu Kāṇva. Name of a hymn-seer (Ṛg. 8.52).

Ayuk-Nadī. The Apagā river, to the west of Rāvi in the Punjāb.

Ayukta. An officer, mentioned by Pāṇini (Aṣṭā. 2.3.40), which may be compared with the *Yukta* and *Upayukta* of Kauṭilya, and the *Ayuktaka* of Gupta inscriptions. According to Kauṭilya, *Yukta* was an official and the *Upayukta* was his subordinate. The *Ayuktaka* is clearly mentioned in Gupta inscriptions of the 5th century as an official who, on behalf of a person or a body of persons, desiring to purchase a plot of land, had to submit the entire case with all its particulars concerning the plot in question, whether or not it was cultivated, the name of the purchaser, its price, which had to be paid, etc. and the petition was heard by the District Board, which passed final orders on it. In the 7th century Bāṇa specifically refers to this type of official as *Āyukta* in his *Harṣacarita*. Thus the *Ayukta* and the *Ayuktaka* were concerned in one way or the other with land revenue and were probably employed in general administrative work as well.

Āyurdāna. One of the Devagaṇas (classes of deities) named Pārāvata.

Āyurveda. The Veda 'knowledge' of *āyus* 'life', or knowledge or science of 'life, vitality, health, longevity'. Āyurveda is generally confined to *cikitsā* or treatment of *roga* (diseases). In its broadest sense it embraces all aspects of well-being, physical, mental and to some extent spiritual, its main object being *āyus*, long life and *ārogya*, diseaselessness. In practice it covers the study of the cause, symptoms, diagnosis and cure of disease. According to tradition, Āyurveda is an Upaveda (supplementary Veda) and is closely related to the development of Vedic Hinduism, Yoga, Hindu religious thought in general, and Buddhism. As per *Caraṇavyūha*, Āyurveda is an Upaveda of *Ṛgveda*, but *Suśruta Saṁhitā* and other Āyurvedic works consider it as an Upaveda of *Atharvaveda*; the latter view is commonly accepted. The *Suśruta Saṁhitā* mentions that first of all Brahmā composed an *Āyurveda Śāstra* in 1 lakh Ślokas, divided in 1,000 chapters. Brahmā taught this Śāstra to Prajāpati, Prajāpati taught it to Aśvinikumāras, Aśvinikumāras to Indra, Indra to Dhanvantari in his incarnate form of Divodāsa, king of Kāśī and Suśruta learnt it from Dhanvantari. According to Caraka, Indra revealed the Āyurveda to Bharadvāja who taught it to his disciples, among whom was Ātreya Punarvasu from whom it passed to Agniveśa, whose teaching Caraka mainly followed, hence his Saṁhitā is called the *Agniveśatantra*. Thus according to both Suśruta and Caraka, the system of Āyurveda was of divine origin.

Brahmā divided the Āyurveda in eight subjects, called *Aṣṭāṅga* (eight limbs); each limb or subject named a *tantra*. The lists of subjects vary, and today run into dozens of headings. The recognised subjects are generally: (1) *cikitsā*, the 'lore' of the physician, the sphere of the general practitioner, (2) *śalya* or surgery, (3) *deha-vṛtti*, 'body-activity', anatomy and physiology, (4) *nidāna* or diagnosis, (5) *dravya-vidyā* 'substance-science', a knowledge of materia medica, medicines and pharmacology, (6) *agada-tantra* 'antidote-study', i.e. toxicology, the study of *viṣa* or poisons, and their antidotes, (7) *strī-tantra* 'female study', a knowledge of female diseases and psychology, (8) *paśuvidyā* 'animal-knowledge', veterinary science, (9) *kaumāra-bhṛtya* 'youth-fostering', pediatrics, the treatment of children's diseases, (10) *ūrdhvāṅga* 'upper part', the treatment of diseases of the eye, ear, nose, throat, teeth and mouth, (11) *bhūta-vidyā* 'demonology', the study of demonological and occult causes of disease and their cure, (12) *rasavāda* 'elixir doctrine' or alchemy, and (13) *vājī-karaṇa* 'stallion-making', the study of aphrodisiacs and sexual rejuvenation. The treatment is comprehensive and includes in it some elements of Homoeopathy, Allopathy and Hydropathy.

Āyurveda is a traditional and naturalistic system, which in its early stages largely depended on the use of water, herbs, minerals, etc. Basic to traditional Indian medicine are certain micro-macrocosmic correspondences. The human body, like the cosmos itself, is composed of five elements — earth, water, fire, air and ether. Combinations of these produce the three vital humours (*doṣas*); in this sense it is similar to medicine in mediaeval Europe. The three humours of the body are — wind (*vāyu*), bile (*pitta*), and phlegm (*kapha* or *śleṣman*). According to most Indian authorities health is maintained through the even balance of the three vital fluids of the body, to which some added blood as a fourth humour. Each humour is related to one of the three universal qualities (*Guṇas*) and each is itself fivefold, with specific locations and functions in the body for each constituent. Proper balance and separation of the three humours is necessary; imbalance or mixing results in disorder and disease. According to Suśruta the seven ingredients of the body are chyle, blood, flesh, fat, bone, marrow, and semen, developing in that order from digested food in the metabolic cycle.

The classical manuals of Āyurveda are those of Caraka (*Caraka-saṁhitā*, *c.* 1st cent. A.D.), Suśruta (*Suśruta-saṁhitā*, *c.* fourth cent. A.D.) and *Bhela-sāmhita*, but with antecedents in Vedic texts, particularly in the *Atharvaveda*, *Agni-purāṇa* (279-86), and the *Kauśika Sūtra*. The *Rāmāyaṇa* relates how the vānara physician Suṣena healed the wounds of Rāma and restored Lakṣmaṇa to life by the herb, *Ṁṛta-sañjīvini*. The *Vinaya-piṭaka* (1), the Buddhist canonical writing refers to the physician and surgeon Jīvaka Komārabhacca or Jīvaka Kumārabhṛtya (Skt.), who is said to have been the Buddha's physician and to have cured several people, including King Bimbisāra. Caraka (q.v.) was court physician to the Kuṣāṇa king Kaniṣka, whose wife he attended in a difficult delivery. According to tradition, he was the incarnation of Śeṣa (q.v.), the world serpent. *Caraka-saṁhitā* contains chapters on a variety of subjects such as longevity, drugs, prescriptions, ointments, and six hundred kinds of purgatives. Caraka's original treatise has been lost, but a redaction of it, with additions, is extant and is attributed to Dṛḍhabala (9th cent.). Suśruta's original text is also lost and the extant Suśruta is believed to be a revision by the Buddhist monk Nāgārjuna. The Suśruta is rather a treatise on surgery (hernia, cataract, plastic surgery), but there is also a small section on the interpretation of dreams for diagnosis. Suśruta, associated with Banāras, reduces to manageable size the vast amount of data that Indian medical science had inherited. Thus the ancient Indian medicine was particularly advanced in such techniques as lithotomy, plastic surgery, bone-setting, caesarean operation, and dietetic therapy, and in its extensive pharmacopoeia (Suśruta utilised some 760 medicinal plants). The next landmark in the history of Hindu medicine is what is known as the *Bower Manuscript*, named after its British discoverer, Lieut. A. Bower, who found it in 1890 in a Buddhist stūpa in Kāshgar in Central Asia. The manuscript, which was edited by Rudolf Hoernle, is written in the Indian Gupta script on birch-bark and has been dated about A.D. 450. This and other fragments from Central Asia exceed the range of topics discussed in the *Caraka* and *Suśruta Saṁhitās*. It deals with eye diseases, elixirs, aphrodisiacs, hairdyes, and the pharmaceutical value of various drugs, besides a panegyric on garlic and a number of formulae for powders, medicated oils, enemas, tonics, collyriums, hair-washes, and so forth. An important, though anonymous, manuscript giving much similar material is the *Navanītaka* (*c.* A.D. 500) which confirms the existence of the earlier medical classics. Such treatises were succeeded during the following centuries by an important Buddhist medical treatise called *Rgyud-bzi*, which originated in the border regions of China and Tibet. This treatise is divided into four parts, and is considered to have been translated from a lost Sanskrit original in eight parts, entitled the *Amṛta-hṛdyāṣṭāṅgaguhyo-padeśatantra*. It accords generally with the classical Āyurveda of Caraka and Suśruta, but includes matters like the investigation of the pulse which do not exist in the old texts and appear only in later Āyurveda literature.

Other texts, purporting to be the Chinese and Tibetan translations of lost Sanskrit texts, appeared from the 10th to 12th centuries. But the only important contributor to Āyurveda during this period was Vāgbhaṭa, who ranks next to Caraka and Suśruta. There were probably two writers of this name, both Buddhists, the authors of two famous works — the *Aṣṭāṅga-saṅgraha* (*c.* 7th cent.) and the

Aṣṭāṅga-hṛdaya-saṁhitā (*c.* 8th cent.). The former, like the *Suśruta*, is in prose mixed with verse, and is the work of Vṛddha Vāgbhaṭa. The other is entirely in verse and its author referred to simply as Vāgabhaṭa, whose treatise clearly reveals the influence of the elder Vāgbhaṭa.

Reference has already been made to Dṛḍhabala (fl. 880), Kaśmīri physician, who made some noteworthy additions to the *Caraka Saṁhitā*. It was largely edited by him. About the same time (9th cent.), there was Mādhavakara, the author of *Rug-viniścaya*, popularly called *Nidāna*. After about four centuries, it was *Vopadeva* (*c.* 1250), who added new material. He was himself the son of a medical practitioner of Berār and wrote commentaries and textbooks on medicine. The only other notable Āyurvedic teacher of the period was *Mādhava* (*c.* 1370), the brother of the famous commentator Sāyaṇa (q.v.). Mādhava is regarded as the foremost early authority on *nidāna* (diagnosis) and ranks next in importance to Vāgbhaṭa. Mādhava's teachings were set down by his pupil Vṛnda, who added much tantrik lore to his master's theories. Cakradatta (fl. 1450) or Cakrapāṇi of Bengal was the son of the head cook of a Bengali ruler. His work on therapeutics shows tantrik tendencies and probably owed much to Vṛnda. From the middle ages until the modern period, Hindu medicine fell under the influence of tantrism and alchemy, with special stress laid on the therapeutic and so-called 'magical' value of mercury (rasa), and hundreds of superstitious works on the subject were produced, which included monographs, *nighaṇṭus* (medical lexicons) and commentaries. Chief among these works are: Vangasera's *Cikitsā-saṅgraha* and Bhāva Miśra's *Bhāva-prakāśa* (16th cent.).

Much of the commonly employed therapy was based on the principle of *uṣman*, that is the notion of hot-and-cold diseases and their treatment by opposites. Disorders (*vyādhi*) of the doṣas or humours were treated by medicines of a contrary nature that is those containing a large proportion of their opposite qualities. When a particular ingredient of the body is increased or diminished to abnormal proportion, it should be reduced or restored to its normal measure. The *materia medica* used by the Hindus covered a vast number of specifics to deal with all such contingencies.

The following were among the standard modes of treatment discussed by the classical writers on Āyurveda:

(1) drugs, including herbs and simples, were the chief means of curative treatment;

(2) diet, including fasting and the medicinal employment of foods like honey, curds and ghee;

(3) exercise, including *āsanas, prāṇāyāma* and yogic routines;

(4) sweating (*svedana*), induced by hot-baths, hot hip-baths, the application of cloth soaked in hot water and wrung out, of heated plaster, hot-bricks, hot sandbags; by steam-baths, or by lying on a cot placed over a smouldering fire;

(5) baths (*snāna*) of all kinds were recommended for a wide variety of ailments, and formed the subject of a separate study;

(6) purging (*virecana*) induced either by diet or by drugs:

(7) enemas (*basti* or *vasti*) consisting of warm water or oily solutions introduced by means of a metal tube or hollow stalk with a membranous bag made of bull's or goat's bladder tied to one end;

(8) vomiting (*vamana*) for the elimination of surplus humours, especially bile and phlegm;

(9) blood-letting (*rakta-mokṣaṇa* or *sirā-vyadha*) played an important part in treatment since an accumulation of blood in the body was thought to cause vapours to rise to the brain, resulting in loss of self-control, excess of 'temper' and even insanity. Blood was reduced by means of leeches (*jalaukā*), by cupping, sacrification, phlebotomy or venesection, i.e., opening the vein;

(10) cautery (*agni-karaṇa*), scorching, burning or branding the skin with hot metals, hot

liquids, plasters or poultices;

(11) massage, including the anointing (*snehana*) of the head, soles of the feet, armpits, genital area, with medicated oils;

(12) fumigation (*dhūma*) through the nose, mouth or vagina. Medicated substances were thrown into a fire or hot water and the fumes or steam inhaled. The fumes could be directed into the vagina by means of tubes;

(13) gargling (*kavala*) was advised for throat infections, for clearing the gullet, and for mild cases of tuberculosis;

(14) coition, regarded as a sovereign remedy for many ills due to imbalance of the doṣas. It was usually prescribed in moderation. On the other hand, continence was not recommended for specific purposes;

(15) eye-salves or eye-drops. The application of *añjana* or collyrium with the finger or metallic probe to the rim of the lids or to the conjunctiva was widely recommended for many eye troubles;

(16) nose-drops formed of *nasya* or nasal therapy. The use of *śiro-virecana*, 'head-purge', by means of errhines or sternutatories to promote nasal secretions or sneezing was common in certain cult rites in preparation for prolonged periods of concentration;

(17) suppositories of various ingredients usually made to the size of the patient's thumb and coated with ghee;

(18) scarification of the skin with a razor, and the application of medicinal preparation on the scarified area was first used in the sixteenth century. This included other parenteral (or non-oral) modes of introducing medicines into the body, such as pricking the skin or cutting the flesh and then pouring or rubbing the salve into the open wound.

As a rule the remedies were easily procured.

Several treatises have appeared during the last 200 years, which discuss the influences of the Persians, Greeks and the Arabs on Āyurveda. The influences cannot be denied, particularly in an age when migration from one region to another was frequent and especially when the Greeks and Persians were of the Āryan stock. There have also been attempts to demarcate the aboriginal traditions of medicine from the Āyurvedic system. But one thing is certain that the Āyurvedic system is Indian in origin and at the same time it kept its windows open for influences. It influenced other systems and in turn was influenced. It was in the 18th century, Western medical practice was introduced into India and was combined with the best of the traditional Hindu Āyurveda. Today Āyurvedic physicians (*Vaidyas*) treat a large percentage of India's population, particularly in rural areas where modern physicians are scarce, and departments of Āyurveda are maintained in several Universities. There are Āyurvedic Colleges as well, which impart an integrated course in Āyurveda and Allopathy. There has been a good impact of Western system of medicine on Āyurveda as well. Today the best Āyurvedic doctors use the stethoscope and sphygmomanometer, employ standard techniques of clinical diagnosis, and prescribe ancient medicines reinforced with Western drugs. Similarly there are Allopathic doctors, who when finding that the allopathic drugs give no response, prescribe Āyurvedic medicines.

Āyurveda-dīpikā. Sanskrit commentary by Cakrapāṇidatta on the *Caraka-saṁhitā*; it is by far the most important commentary. It is also known as *Caraka-tātparyaṭīkā*.

Āyurveda in Kerala (Malayālam). Though Ayurvedic treatment is popular in all parts of India, Kerala has played a unique role in this process of nourishment. The *Aṣṭāṅga-saṅgraha* and *Aṣṭāṅga-hṛdaya-saṁhitā* are the two famous works, ascribed to Vāgbhaṭa (see the article on Āyurveda). It is said that Indu and Gajjada, the disciples of Vāgbhaṭa, settled in Kerala and made many disciples and followers. Indu, who wrote his commentary: *Śaśilekhā* on the above two works, is believed to have been a Keralite.

In Kerala, the Aṣṭavaidya Brahmin families, some Ezhava families and such other sets of people studied *Aṣṭāṅga-hṛdayam* thoroughly and practised the system of Ayurveda as their hereditary occupation during the 1st and 9th century, which is believed to be the golden age of Āyurveda. The Aṣṭavaidyas are so called because they were practitioners of āyurveda having eight branches. These families are strewn throughout Kerala. As their family profession, they used to study and propagate Āyurveda. There are other families also who practise Āyurveda as a family profession. There are many families in Kerala who were specialists in one or more types of remedies. Marco Polo, the famous traveller who visited Kerala in the last quarter of the 13th century, wrote that in Kerala there are many good doctors and astrologers.

The literature on medicine in Kerala includes (1) Commentaries on classical texts and independent works depending on them, (2) The compilation of prescriptions of medicines and practical directions occasionally scribbled by physicians and prevalent in the country, (3) New works incorporating modern trends in scientific knowledge.

Literature on Āyurveda in Kerala has been produced down to the present century. The series of authoritative books, namely *Pharmcognosy of Āyurvedic Drugs — Kerala*, being published by the Department of Pharmcognosy of the Kerala University, give information from authentic Sanskrit books on the medicinal herbs and modern botanical descriptions and synonyms in various languages of the herbs easily available in Kerala.

Āyurveda-prakāśa. Sanskrit Āyurvedic treatise, also called *Rasa-mādhava*, by Mādhava Upādhyāya. Consisting of six chapters, it is regarded as an authoritative work on Āyurvedic Rasa.

Āyurveda-sūtra. Āyurvedic Sanskrit work in 16 chapters by Yogānanda Nātha (q.v.), written probably in the 16th century. The work seeks to connect Āyurveda with Patāñjali's Yoga system and shows how different kinds of food increase the *Sattva, Rajas* and *Tamas* qualities and also how Yogic practices like fasting influence the conditions of the body.

Āyurvipāka. A technical term in Yoga, which means that which produces, results in, and determines the extent of the life-time (Pys. III.22).

Āyurvrata. Sandal-paste should be applied to the idols of Śambhu and Keśava; duration of the vrata is 1 year. At the end of the vrata, a pot full of water with a cow should be given in charity (*Kṛtya-kalpataru*, Vrata. 442; one of the 12 Ṣaṣṭivratas). Another version is: on the *Pūrṇimā* (full moon night), Lakṣmī and Viṣṇu are to be worshipped. One should observe fast and feed Brahmins and girls (Hemā. Vrata. 2.227-29; quoted from the *Garuḍa-purāṇa*)

Āyus. Name of the oldest son of Purūravas and the nymph Urvaśī. See *Āyu*.

Āyuṣa Karma. That which determines the length of the life of the individual; one of the eight kinds of Karma (q.v.) described by the Jainas.

Āyuṣmān (Āyuṣmat). Grandson of Svāyambhuva Manu, son of Uttānapāda (q.v.) and younger brother of Dhruva (q.v.; Brahmāṇḍ. 2.36.84-90; Ha. Vaṁ 1.2).

Āyuṣmān (Āyuṣmat). Father of Ṛṣabha Avatāra in the Dakṣasāvarṇi Manvantara.

Āyuṣmān (Āyuṣmat). Grandson of Hiraṇyakaśipu (q.v.). Hiraṇyakaśipu, the famous demon king, had four brave sons: Anuvrāta, Vrāta, Prahlāda and Saṁhrāda. Āyuṣmān was the eldest of the three sons of Saṁhrāda (Agni. 19).

Āyuṣmat. See *Āyuṣmān.*

Āyuta. See *Ghṛta.*

Ayuta. Name of a son of Rādhikā; he belonged to the Lunar dynasty.

Ayutājit. Name of a king, who was the son of Bhajamānasa by his second wife. He was the youngest of the three sons. According to the *Bhāgavata-purāṇa*, he was the son of Sātvata (Viṣṇu. 4.13.2; Bhāg. 9.24.8).

Ayutanāyin (Ayutanāyī). Name of a king of Pūru dynasty. He was the son of Rājā Mahābhauma by his wife Suyajñā. His wife was Kāmā, who bore him a son named Akrodhana (Mb. Ādi. 90.19; 95.19-21). He came to be known as Ayutanāyin because of his having performed 10,000 Puruṣamedhas.

Ayuta-siddha. The establishment of absolutely different things appearing as one inseparable whole; inseparable.

This relation means that of the related entities one is invariably found associated with the other.

There are five types of *ayuta-siddha* objects according to Nyāya-Vaiśeṣika: *dravya* and *guṇa*; *dravya* and *karma*; particular (*vyakti*) and universal (*jāti*); ultimate things and *viśeṣa*; and whole (*aṁśin*) and parts (*aṁśa*).

Ayutasiddha-avayava. The combination of parts which exist close together; a conglomeration of interrelated parts.

Ayutāśva. A king of the Solar dynasty; according to the *Vāyu-purāṇa*, he was the son of Sindhudvīpa. He was a Vaiṣṇava.

Ayutāyu. Name of a king; son of Sindhudvīpa and father of Ṛtuparṇa (Bhāg. 9.9.16-17).

Āyutāyu. Name of a king; son of Arṇava, according to the *Bhaviṣya-purāṇa*. He is said to have ruled his state for 1,000 years. The *Bhāgavata, Vāyu, Matsya* and *Brahmāṇḍa Purāṇas* refer him as the son of Śrutśravas, while according to the *Viṣṇu-purāṇa*, he was the son of Śrutavān. At places, his name occurs as Āyutāyuta. He was the father of Niramitra (Bhāg. 9.22.46; Viṣṇu. 4.23.4).

Ayutāyu. A king of Kuru dynasty. According to the *Viṣṇu-purāṇa*, he was the son of Ārāvī.

Āyūthiyā (Ayodhyā). Capital city of Siam from A.D. 1350 to 1767; the name itself reveals the influence of Hinduism. It was situated 67 kilometres from Bangkok, the present capital of Siam. Āyūthiyā was destroyed first in 1555 and then in 1767 by the Burmese armies. In the 1767 attack, priceless historical inscriptions, residential houses and government houses were razed to the ground. The ruins of the government buildings and palaces have been utilised in the construction of buildings of Bangkok.

Ayya Śāstrī Sosale (1854-1934). Kannaḍa writer, who, besides translating Kālidāsa's *Vikramorvaśīyam* into Kannaḍa, authored the plays: *Śrīrāmāyaṇa Nāṭakam* and *Nalacaritre* in Kannaḍa. He prepared critical editions of ancient Kannaḍa texts and wrote *Śeṣa Rāmāyaṇa* in epic style and a few longer poems called *Rājabhakti Laharī, Yakṣapraśne* and *Damayantī Caritre.*

Ayyāgāri Vīrabhadra Kavi (fl. 18th cent.?). Telugu poet, who composed *Rāghava-Yādava-Pāṇḍavīyamu*, a poem telling the stories of Rāma, Kṛṣṇa and the Pāṇḍavas simultaneously.

Ayyalarāju Rāmabhadrudu (1480-1540). Telugu poet, who was one of the *Aṣṭadiggajas* of the court of Kṛṣṇadeva Rāya (r. 1509-30; q.v.) of Vijayanagar. He was also known as Pillal Rāmabhadra — Rāmabhadra-of-many-children, on account of his large family. As it became difficult for him to support his large family, he went to Vijayanagar to earn a livelihood, and was introduced to Rāmarāja Bhūṣaṇa, author of the *Vāsucaritra*, through whom he got his entry in the royal court. It is said that there was a great rivalry between these two poets.

At the instance of the king, he composed the *Sakala Kathā Sāra Saṅgraha* (an abridgment of many Puranic stories of Rāma, Purūravā, etc.) which, in fact, was a translation of Kṛṣṇadeva Rāya's Sanskrit work of that name. But before the work was completed, the emperor died. The poet composed his *Rāmābhyudayam* (1550) and dedicated it to his second patron Gobbūri Narasarāju, the nephew of the son-in-law of Kṛṣṇadeva Rāya.

Ayyalārya. See *Bhāskara Rāmāyaṇa.*

Ayyampalayam. Name of an ancient village, which is located near Palladam in the Coimbatore district, 8 kilometres north-west of the Somapur railway station.

Ayyangar, M. Ananthaśayanam (1891-1962). Prominent national leader, who held important posts in his native district Chittor (then Madrās State). He was Member, Constituent Assembly of India, President, Harijan Sevak Saṅgh, Vice-President, Rām Vilāsa Sabhā, and President, Renaissance Society of India. He non-co-operated in 1921 and was detained in connection with the 'Quit India' movement of 1942. He was President, Indian Association for a World Federation Government, Delegate, Commonwealth Parliamentary Conference, Ottawa, 1952, and was Speaker of the Lok Sabhā for several years.

Ayyaṇṇa Dīkṣita (fl. 18th cent.). Sanskrit author of *Vyāsa-tātparya-nirṇaya*, a philosophical work, which discusses the interpretation of the *Brahmasūtras* by different teachers and points out the tenability of *Śāṅkara-bhāṣya*.

Ayyappa Paniker, K. (1930-). Poet, whose anthology of poems: *Ayyappa Panikeruṭe Kṛtikaḷ* (Vols. I, II, 1974, 1982) has won the Kerala Sāhitya Akademi Award. He has also won Sāhitya Akademi Award (1984). His poems: *Mṛtyupūjā* (Death Worship) and *Kurukṣetra* reveal the crisis in values in modern life. His other works are: *K.M. Panikkar* (1982), ed. of *Vallathol: A Centenary Perspective* (1978) and *Ayyappa Panikerute Lekhanangal* (Articles, 1981). His *Martyupūjā* (Man Worship, 1985) appears like a reversal of his own poem 'Mṛtyupūjā' written almost 20 years ago. The earlier one was an invocation to death, the later a rejection of mortality. Man is seen here as the creator of his own world. He has also written in English: *A Short History of Malayālam Literature* (1977). He is hailed as the chief exponent of modernism in Malayālam poetry. He is Professor of English in Kerala University, Trivandrum and was Visiting Scholar at Yale and Harvard (1981-82).

Ayyappan, K. (1890-1968). Journalist and social reformer. He was born in the ancient Ezhava family of Kumbalattu Parambil. After taking his B.A. degree from Trivandrum Mahārājā's College, he worked for some time as a teacher. He published poems and edited the journal *Sahodaran*, which he started in 1919 at Mattancerry and ran it till 1956. He believed that all humans were 'sahodaras' or brothers. He started the movement of inter-dining with lower caste people. In 1920 he founded 'Sahodara Saṅgham' (Society of Brothers). Thereafter he was known as Sahodaran Ayyappan. He was one of the first to instruct the Keralites on Marxism and was the first editor of *Yuktivādi*, a periodical devoted to rationalism. After Independence he was elected to the Cocin Legislature. For some time he was as Minister at Cocin and Travancore-Cocin. By about 1953 he retired from active social and political work. He continued to write in the daily *Kerala Kaumudi*.

Ayyapārya. Sanskrit writer, who composed *Jainendra Kalyāṇābhyudaya* in A.D. 1319 at Ekaśīlānagara (modern Wārāṅgal) during the reign of Rudradeva. He was the disciple of Dharasena Ācārya and belonged to the Kaśyapa gotra and Jainalapāka lineage.

Ayyar, A.S. Pancapakese (b. 1899). A retired I.C.S. officer, who published more than 30 books, the chief ones being: *Indian After-Dinner Stories; An Indian in Western Europe; Three Men of Destiny; Śrī Kṛṣṇa: The Darling of Humanity*, etc.

Ayyar, K.V. See *Iyer, K.V.*

Ayyar, Pattanam Subrahmanya (1845-1902). A noted composer, who enriched Carnāṭic music. He composed many *Kṛtis* and a number of *tillanas* and *javalis*. He was the creator of the Rāga *Kadanakutuhalam*, in which he composed the song 'Raghuvaṁśa-suta'. Among his disciples were Mysore Vasudevacar, Tiger Varadacariar and Pooci Srinivāsa Iyenger.

Ayyar, V. Kṛṣṇaswāmy (1863-1911). An eminent lawyer, who was for a brief spell a Judge of the Madrās High Court. He did much to promote Āyurveda and the Sanskrit language.

Ayyar, Vaidyanātha (1844-93). A great exponent of Carnāṭic music. He earned the title of 'Mahā' by his eminence as a musician and composer. His best known work is the *Rāgamālikā* taking one through all the 72 *Malakarta rāgas*.

Āzād, Candra Śekhar (1906-31). A celebrated revolutionary, who was born at village Bhaora, Jhābuā district of Madhya Pradeśa. He was the son of Sitārām Tewāri and his ancestors originally hailed from Badarka village, Unnāo district of Uttar Pradeśa. He was a student of the Banāras Sanskrit College and later of the Kāśī Vidyāpiṭh. His role in the freedom struggle started during his student days, when he was arrested for the first time at the age of 14 while participating in the Non-Cooperation Movement in 1921. He was punished with fifteen cane strokes; in his court statement, he described his own name as 'Āzād', his father as 'Swādhin' and his address as 'the jail'. After release, he was hailed as a young hero. He joined the Indian Revolutionary Party in 1922 and the Hindustān Socialist Republican Army. He was closely associated with Bhagat Singh, Rājguru and other revolutionaries. He played an active role in many 'political dacoities' including the 'Kākori Mail Dacoity'. He was declared an absconder and was hunted by the police. He carried a reward of Rs. 30,000 for his capture; he remained underground for several years. He attended the meeting of the Revolutionary Party on September 8, 1928 at Delhi. He was appointed 'Commander of the Military Division' of the Hindustān Socialist Republican Association. To avenge the death of Lālā Lājpat Rāi, he organised, along with Bhagat Singh, Rājguru, the shooting of British Police Superintendent, J.A. Scott, in Lāhore. Scott escaped and the Assistant Superintendent of Police, J.P. Saunders, was killed. He was responsible along with others for the bomb explosion in the Central Legislative Assembly. For many years, he successfully evaded arrest by the police. Betrayed by a colleague, the police caught him in Alfred Park at Allāhābād on February 27, 1931. Dauntless, he refused to give himself, gave tough time, defied the police and fought till seriously wounded. His arms and legs were riddled with bullets and he died fighting at the Alfred Park. The 0.32 bore colt automatic pistol with a magazine of 10 was used by the great revolutionary in the encounter in which he was killed. Sir John Bower, who conducted the operation as the Superintendent of Police, Allāhābād, carried the prized memento (pistol) to the United Kingdom. He was persuaded to gift it to the Uttar Pradeśa Government which he gladly did through the Union Government of India. The pistol was placed with memorable and touching ceremony in the State Museum at Allāhābād on August 15, 1972.

Āzād, Jagannāth (1908-). Urdu poet and writer, who is the son of the late Trilokcand Mehrūm, an illustrious poet. Āzād started writing poetry at the age of 12. He took his Master's degree and joined Sikandar Hayāt in his political activities. After partition of the country in 1947, he shifted to Delhi and was for some time Assistant Editor of 'Ājkal' (Urdu), published by the Government. He worked for a short time in the Urdu Department of Jammu University as Professor. His life-long devotion to the study of the poetry of Iqbal has influenced him enormously. Besides several collections of his poems, he wrote critical works on Iqbāl. He wrote a biography of his father as also his autobiography.

Āzād, Maulānā Abul Kalām (1888-1958). One of the greatest patriots, scholars and nationalist Muslims, who was born at Mecca of a Muslim refugee father and an Arab lady. His father, who was settled in Calcuttā, sent young Āzād to Al Azhar University at Cairo for advanced studies. At the age of 20 he entered into politics and started in 1912 an Urdu weekly *Al Hilal*. He came into close contact with Mahātmā Gāndhi. During the non-cooperation movement, he was arrested several times. In 1940, he was elected as the President of the Indian National Congress. Both in the Interim Government and after India won her freedom in 1947, he served the country as her Education Minister. He never shifted his loyalties and served the Indian National Congress and the country till his death. According to Mahātmā Gāndhi: 'Maulānā Āzād's nationalism is as robust as his faith in Islam. He is a patriot and nationalist first and foremost.'

Āzādī (English). Second novel of Caman Nahal, published in 1975. It deals with the tragedy in the wake of the partition of the country in 1947. It is a powerful delineation of the traumatic experiences of ordinary men and women in the course of the unhappy event. The novel earned the Sāhitya Akademi Award in 1977.

Azadirachta Indica (Neem). A beautiful tree found throughout India, Burma and Ceylon. It is very useful as medicine. The tree is venerated by the Hindus who, regarding the small-pox as a goddess, employ the leaves in that disease. Its leaves are used for making poultices. The oil from its seeds is used to kill vermin in the hair. The bark is recommended in fevers.

Azerbaijan. Airyanam-vejo of the *Avesta.*

Azerbaijan. Perhaps Ārya of the *Ṛgveda* (8.51.9).

Azerbaijān. Madra or Uttara-Madra of the Purāṇas. It also stands for Media. It is Ariana of the classical writers in Persia. It is supposed to be the ancient home of the Āryans (*Āryañja*).

Azes I. Indo-Parthian prince, who ruled over Gandhāra, the Kābul region, and the Punjāb. He was originally the Viceroy of Arachosia and Sistan and was then transferred to Taxilā in about 58 B.C. in succession to Maues. He at first governed the province as a subordinate of the Parthian king Mathradates. He was a powerful prince and ruled for about forty years and it is probable that during the closing years of his long reign he made himself independent of Parthia. Many coins bearing his name have been found in the Punjāb. Some hold that the Vikram era which dated from 58-57 B.C. was started by him.

Azes II. Grandson of Azes I, succeeded to his grandfather's throne after his father Azilises (q.v.) and ruled till about A.D. 20. The name of Azes II is also known from coins in some of which his name is associated with that of *strategos* Aspavarman showing the close co-operation that had come to be established between the Parthians and the Indians.

Azhakathu Padmanābha Kurup. Malayālam poet, who is noted for *Rāmacandra-vilāsam* (1902), a Mahākāvya, on the life and deeds of Rāma, leaning very heavily on Bhoja's Sanskrit *Rāmāyaṇa Campū*. The poem unfolds leisurely in 21 cantos and all the prescribed canonical features are here: descriptions of mountains, forests, oceans, of the cycle of seasons, of wars and expeditions.

Azilises. Son and successor of Azes I. His coins have been considered to be the finest ever struck by the Indo-Parthian princes and were later on imitated by an Indian prince.

Azimullāh Khān (1834-59). Born at Kānpur, he was brought up in an orphanage and educated at the Kānpur Free School. He was a teacher in the Government School; because of his ability he was selected as *Vakeel* or prime agent of Nānā Sāhib, the adopted son of Peśwā Bāji Rāo II. He went to England to move Court of Directors of the East India Company to continue grant of pension to Nānā Sāhib after the death of Bāji Rāo II. He failed in his mission and returned to India to propagate against the British. He assisted Nānā Sāhib in his struggle against the British rule. He took a prominent part in the Great Revolt of 1857. He escaped from India into the Nepal forests with Nānā Sāhib. He died at Bhutwal (Nepal) in October 1859.

Aziz, Lekhrāj Kishincand (b. 1904). Distinguished Sindhi poet, who was born in Sind (now in Pakistan) and was a teacher by profession. He delved deep in the mediaeval Sufi poetic heritage and folklore of his native Sind. After partition of the country, he migrated to India and his poetry acquired a nostalgia for the homeland. Although he has written plays and essays, his forte is the lyric or the *ghazal*. In 1966, he won Sāhitya Akademī Award on his *Surabhi*, a collection of his poetical writings.

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The number of paths to the One Infinite is necessarily infinite, according to Hinduism. It is this recognition of 'many paths', each valid in itself, that gives to Hinduism its immense variety.

Hinduism is thus like a huge river with an innumerable tributaries. It contains within it the influence of many cultures. The culture of the Aryans, Dravidian and the tribal peoples, the culture of the later Invaders, the influence of Buddhism, Jainism, etc. (to which Hinduism gave birth) and of Islam and Christianity (which came from outside) can be traced at various stages of the evolution of Hindu thought. The Hindu scheme of life thus leaves a man free to think for himself while providing him with a background in the form of a long tradition hailing from the Vedic times. Many people would prefer to be guided by a flexible scheme of life which Hinduism represents, than by a set of rigid, unalterable dogmas which lose their importance with the passing of time. Moreover, Hinduism is a continuous process and is still in the making.

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